



## THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 10. No. 121.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL  
PROGRAMMESfor the week beginning  
SUNDAY, January 17th.

## PROGRAMMES INDEX.

LONDON (2LO) (365 M.)	155, 156, 157
BELFAST (2BE) (440 M.)	172
BIRMINGHAM (5IT) (479 M.)	159
BOURNEMOUTH (6BM) (386 M.)	160, 161
CARDIFF (5WA) (353 M.)	162, 163
MANCHESTER (22Y) (378 M.)	164, 165
NEWCASTLE (5NO) (404 M.)	166, 167
ABERDEEN (2BD) (495 M.)	168, 170
GLASGOW (5SC) (422 M.)	167, 168
HIGH-POWER (5XX) (1,600 M.)	157
DUNDEE (2DE) (331 M.)	171
EDINBURGH (2EH) (328 M.)	170
HULL (6KH) (336 M.)	171
LEEDS-BRADFORD (2LS) (321 M. & 310 M.)	159
LIVERPOOL (6LV) (315 M.)	165
NOTTINGHAM (5NG) (326 M.)	173
PLYMOUTH (5PY) (338 M.)	161
SHEFFIELD (5FL) (301 M.)	173
STOKE (6ST) (306 M.)	169
SWANSEA (5SX) (482 M.)	163
EVENTS OF THE WEEK	155
STOP PRESS NEWS	161

## IMPORTANT TO READERS.

The address of "The Radio Times" is 6-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION: "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

## "Hairry an' His Daffin."

By Sir HARRY LAUDER.

[Sir Harry Lauder's first broadcast on December 23rd was undoubtedly a great success. His next appearance before the microphone will be on March 6th.]

MIND ye, I wasn't very keen about this broadcasting business to begin with! In fact, I turned down the suggestion very decidedly when it was first put up to me by different representatives of the B.B.C. I didn't just see how it was going to do me any good—and that is the first consideration (spelt "conceeration" in Scotland!) that weighs with me in nine cases out of ten!

But when my managers, men like Sir Alfred Buti and Mr. Gillespie, took up the position that they would not put any serious obstacles in my way, I began to think that it would be something in the way of a new experience for me, and so I gradually came round to the position that I would not be averse to trying my hand, so to speak, over the new medium. Let me say at once how much I am indebted to these two men for allowing me, tacitly at least, to accept the invitation made me by the B.B.C.

All along, of course, I realized that I would have the opportunity of playing to tens of thousands of folks who would never otherwise have had the chance of hearing Harry Lauder. I thought of the people in the lonely glens far removed from town or village, of the sailors on the sea, of the men on the lighthouses and lightships, of the villagers and rural workers—of all the vast, scattered peoples who never have a chance from one year's end to another of attending a music-hall or other place of public entertainment. And I also thought of the thousands of sick and ailing ones

lying in hospital, or in their own homes, to whom the coming of wireless has been indeed a boon and a blessing, as they used to say of a pen which had a very fine Scottish name.

And my decision to broadcast was taken when a London friend of mine told me that during the past few months a thousand wireless sets had been installed in the infirmaries and nursing homes of London alone.

"If this sort of thing is going on in London," says I to myself, "it must be happening everywhere, and I'll have an audience the like of which was never provided for mortal man in the history of the world. I would be more than human to refuse or resist it."

My resolution was fortified on meeting a Dunoon Bailie (My, but I would like to be a Bailie, some day!) who said to me, "Weel, Hairry, we're a' gaun to hear ye on the wireless, I'm tel't; it'll be a great day for Dunoon twa days afore Christmas, mind I'm tellin' ye." It's years since I sang in Dunoon, my own "hame toon," and here were all my cronies and fellow-citizens anxious and delighted to hear me. That I should allow anything to interfere with that was unthinkable.

(Continued overleaf in column 3.)



Sir HARRY LAUDER.



# Fixing Europe's Wave-Lengths.

By P. P. ECKERSLEY.

[In his last article Captain Eekersley stated the case for the giving to everyone in Britain not only a robust signal uninterfered with by other disturbances, but also an equally, or nearly equally robust, alternative. He described, in fact, the right development of broadcasting in a national sense.]

THE future of broadcasting is bound up in dovetailing all National systems together, so that all can develop internationally, unhindered the one with the other.

First, let us state some simple facts.

I.—If Governments agree (and they have not yet) to a wave-band for broadcasting throughout the world of from 200 to 600 metres, there are 101 wave-lengths available. This assumes a less separation between fundamental wave-lengths than is theoretically correct. Actually, to stop interference of any sort, there are only 51 wave-lengths. However, a practical compromise gives us 101 wave-lengths.

II.—Unless the accuracy of adjustment of the wave-length of two stations is within 1/100th of one per cent. of an agreed standard, no two stations, unless they are separated by about two or three thousand miles, can attempt to work on the same wave-length without mutual interference, producing a wailing, shrieking note on top of their programmes.

III.—Even supposing, therefore, that an agreement were reached in Western Europe so that only 101 stations were erected in that zone, it needs but a single station in Russia, or Egypt, or Palestine to upset the whole scheme.

## A World Question.

The solution to the problems, then, must be in terms of Europe, Asia and Africa, not just Western Europe. The question is not national, it is Continental. (With higher power, it may be a world question, if we are to work without interference.)

What, then, is the proposed solution?

If I had supreme power, I could take Western Europe and erect 101 stations of not less than 25 kilowatts (many of 50 kilowatts), and I would site them to serve the maximum number of Europeans. I would then repeat the wave-lengths of Northern Norway in Alexandria, Cairo, Khartoum, etc., and I would have very fine methods of calibration. I could repeat the Spanish wave-lengths on the Steppes of Russia, and Siberia should repeat Cardiff.

## Two Sorts of Waves.

But I have not supreme power and it is impossible to expect, at present, that the sacrifices, funds and pooling of interests necessary for this scheme will go forward. We need a compromise in order to allow national organizations to develop in the way that gives them the greatest individual scope, while not interfering with others who have an equal right to facilities.

The suggested solution which is being discussed internationally and upon which we shall be experimenting very shortly is to make two sorts of waves for allotment to all stations throughout Europe, Asia and Africa.

These waves are to be called "exclusive" and "common."

An exclusive wave, since this is to be a world scheme, is, in a sense, a misnomer, but it means a wave that is only repeated at very great distances—say 2,000 miles.

## The Perfect Scheme.

A common wave is a wave that may be used by several stations within a zone, i.e., may be used by stations only a few hundreds of miles apart.

Thus, you will appreciate that the "perfect" scheme of taking zones and allocating only a certain number of stations and definite wave-lengths is practically adopted—any stations in excess of this

"ideal" scheme are given a "common" wave and are interfered with by another programme at, perhaps, 30 miles from the station.

So here is the solution—take (say) 80 waves and make them exclusive; consider Europe as a nation and allocate wave-lengths and powers according to the people to be served. For local work and national purposes, take the remaining 21 waves and use them up for as many stations almost as you like. These stations have only a local significance. In many cases, the small allocation of the 80 exclusive waves allotted to a country may not be enough for that country. Hence the common waves for local interest.

## The Way Out.

To be a success, as mentioned before, extreme accuracy of wave-length adjustment is essential, otherwise heterodyning between carrier waves will result.

In any case, the station using a common wave can never be effective much beyond 20 to 30 miles, assuming the power of such stations to be limited to about 1 k.w.

This scheme for the solution of all difficulties is neither ideal, nor is it proved to be practical. It forms, however, the basis of a world scheme which we shall have to adopt if we are to win a way out from present difficulties.

This concludes a statement on the national and international solutions as we see them to-day.

(Continued from column 3.)

tell all singers: Pronounce every word you sing, whether the song be a fast one or a slow one. Imagine you are singing to one or two people close at hand, and that they never heard the words of your song before. For too much of the singing of the present day is simply a shout with no attention paid whatever to the words. I don't call that singing; it is ranting to music.

But I must not adopt the rôle of schoolmaster too much. Perhaps I was helped in my work at the broadcasting by the fact that I have sung a good deal into the microphone for His Master's Voice. The method is now the same, and I adopted exactly the same plan as I do down at Hayes. For another thing, the minute I started to speak and sing, I forgot all about the absence of audience. I became entranced. Everything was blotted out but the sight—yes, the sight—of the millions before me. I could see them all—each one of them. And I sang and laughed and joked and played to every one of my millions of listeners.

I saw the odd folks; I heard them "niccher" to themselves at "Harry an' his daffin"; I saw the harrns; the young men an' their lassies; I saw the wan faces lying in bed, and I saw the ancient shepherd, w' his collic at his feet, in the wee biggin' on the hillsides. Believe me, they were a real audience to me at "3LO" that night. There was nothing phantom about them. For me they lived and laughed and listened. If Harry Lander was a success on the wireless during Christmas week, it was because he saw all these things.

Whisper—I'm sort o' keen to be back again in that "padded room!"

At the request of the Liverpool Hahnemann Hospital, Liverpool Station recently broadcast a message asking for a volunteer who would sacrifice a pint of blood to a patient in the hospital who was suffering from serious loss of blood. There were twelve volunteers, all of them healthy and suitable subjects, and the operation was successfully performed.

## "Hairry an' His Daffin."

(Continued from the previous page.)

So off I set to London on the Tuesday, and on the Wednesday morning I turned up at Savoy Hill just to get the hang of this broadcasting business. "There must be a lot o' siller in it," thinks I, as I saw the fine building they have and noted the teeny corridors and rooms all full of people who seemed to me to be tremendously busy. I wanted to see the man at the head of the B.B.C., but found he was away on business. However, I met a lot of others, the Controller and the Chief Engineer, and so on. Captain Eekersley doesn't seem to be a very extraordinary chiel; in fact, he was laughing and joking most of the time, and did not look at all the kind of man who can harness the powers of the air to his will and for the delight of countless millions. It occurred to me when I was speaking to him that it would be an awfu' job if he took the needle at ye—he could fair spoil your show by a twist of some lever, or a pull at some valve, or a turn at a condenser!

I was glad to find such a friendly, cheery atmosphere at the B.B.C. For myself, I prefer to do business with people who smile—even if, at the finish of our dealings, the smile should be with me! ("As it very often is," says the reader with a chuckle!)

It didn't take me long to get the lie of the land. One or two small tests and I had the idea of the thing in my noddle. I was determined to give of my best—anything less than that would not be a Harry Lander performance. At the back of my head was this one persistent thought: the people everywhere must hear what I am saying and singing. To this end, I devoted all my concentration and energies.

After the rehearsal, I went back to my hotel, lay down and ruminated over my programme and the connecting remarks, or patter, to use the old stage word. The start of a performance is half the battle, and for a long time I could not make up my mind how to begin. But in the taxi on the way down to the Studio I hit it! I remembered the first impression I had had of the room in which I was going to talk and sing to millions—It was actually a padded room. There was the joke I was looking for. A simple joke? Yes, but all my jokes are simple. And all my songs are simple. And all my stage business is simple. Whenever I find myself becoming involved in anything I do on the stage, I cut it out at once. Directness and simplicity—these are the keynotes of whatever I have done and whatever I may have achieved.

Here I would like to say a word or two about the one thing which I consider essential in broadcasting; not only essential, but vital. At home, in Laudervale, I have a good wireless set, but it is not used so often as it might be just because I can't hear what two out of every five musical performers are saying or singing. A man may have the best tenor voice or baritone voice—or any other kind of voice—in the world, but if the listener can't hear every word he is singing, the performance is a failure. At least, it is so to me, and I think I am just like every other person in this respect. Honestly, this matter of enunciation is far more important than anything else in wireless. I have heard singers with famous names on the wireless programmes from London and other stations, and though I have tried hard to follow what they are saying, it has often been impossible. And off have gone the switches for the night—disgusted!

A singer wrote to me after my performance at "3LO" and said he would be the first pupil at a class taught by me in the art of production and enunciation. I have neither the time nor the will to start giving singing lessons at my time of life (the fees would hardly pay me!), but this I can

(Continued in the previous column.)



# Official News and Radio Gossip.

## A Somerset Programme.

A SPECIAL hour of the London programme will be devoted, on Monday, February 15th, to "characteristic" Somerset items in which music will predominate. Some speeches will be broadcast from a Somerset dinner at the Holborn Restaurant, at which Lord St. Audries will preside, and the speakers will include Sir Robert Saunders. On the same evening, Captain Cameron will give a talk on the Waterloo Cup.

## A South Sea Islands Night.

February 19th will be a South Sea Islands night at the London Studio. It is hoped to include "The Blue Lagoon" and a good deal of ukulele music.

## A "Roosters" Gatheround.

The Roosters Concert Party will give a new production, which will take the form of a characteristic "Gatheround," on Saturday, February 20th.

## Discussion Talks.

Experiments are being made with a new technique of broadcast talks. The idea is to substitute interesting discussions and dialogues for a certain proportion of the "straight" talks. Sufficient progress has been made to justify the introduction of this variation during February. It will include the development of interviews and conversations covering thrilling anecdotes and experiences.

## A Bermondsey Broadcast.

Listeners have already been given the music on the occasion of the break-up of Marlborough School. On Tuesday, February 16th, another school musical programme will be given, probably from 8.0 to 8.30. This time, the music will be taken from the Central School for Boys, Bermondsey, and transmitted from London.

## Chamber Music at Birmingham.

An interesting chamber music programme is promised at Birmingham for Thursday, February 4th, when the Hungarian String Quartet will broadcast at 8.0 p.m. It is hoped that they will include some Hungarian gipsy music among their items.

## Irish Folk Music.

Folk-music, especially Irish folk-music, has always been prominent in the Belfast programmes. On Thursday, January 28th, from 8.0 to 8.0 p.m., music will be given with two short plays by Anna McClure Warnock. Miss Warnock depicts life in a remote district of Co. Derry—and her sketches are admirable pieces of observation and shrewd humour. Of the pieces to be given on January 28th, *The Wisdom of Fools* is a revival, but *The Letter Writer* is new and will now be played for the first time. From 8.0 to 10.0 p.m. there will be a programme of Irish music, and Mr. Edward McFadden will sing traditional songs, some of them in the original Gaelic.

## Naval Features at Plymouth.

At Plymouth Station, on January 27th, Mr. C. W. Bracken, B.A., will speak on "Autobiography in Novels," and in the evening Mr. Eric J. Patterson will give the second of his series of talks on "Men of the Nineteenth Century" (simultaneously broadcast to Bournemouth). At 6 o'clock on the same day, there will be a novelty feature, when Mr. John E. Green will give bassoon solos. On January 28th, Mrs. W. A. Clegg, B.A., will give an afternoon talk on "Landmarks in Ancient History."

## The "Talk About Talks."

Within forty-eight hours of Mr. J. C. Stohart's recent "Talk About Talks" no fewer than 3,800 appreciative letters were received at the headquarters of the B.B.C. It would appear that those listeners who like the talks in the programmes are both numerous and keen.

## A New Thriller.

The success of *The Mayfair Mystery* has induced numerous listeners to suggest that other thrilling serials should be produced. Plans for this are now in hand. The next radio mystery serial will be given early in February. An interesting variation of the idea on the next occasion will be to get the three chapters of the serial written by different authors who are well known to the public.

## Famous Love Scenes.

In the Cardiff programme, entitled "Famous Love Scenes," on January 28th, listeners will be taken on a "Tour of the Temperaments." They will hear Romeo avowing devotion to Juliet "by yonder blessed moon"; Mr. Pickwick vainly trying to avoid the amorous onslaught of Mrs. Bardell; Cyrano de Bergerac pouring forth his inspired eloquence to Roxane, who imagines that she is being wooed by Christian; and, finally, descending from the sublime to the ridiculous, Bottom as Pyramus mouthing nonsensical love-phrases to Flute as Thisbe (from *A Midsummer Night's Dream*).

## "Humour in the Great War."

The 7.40 Talk at Bournemouth Station on Tuesday, January 26th, will be given by Lieut-Col. J. Atkinson, D.S.O., O.B.E., on "Humour in the Great War." Though the War was very terrible in most of its aspects, those who saw service on the fighting fronts know well that often the sense of humour was a saving grace, and, indeed, perhaps more than is generally realized, a powerful contributory factor to the success of our forces.

## Mozart and His Music.

On the evening of Wednesday, January 27th, the well-known London pianist, Miss Edith Pennington, will be heard from the Edinburgh Station. On the same evening, the Edinburgh Station String Quartet will broadcast and, in celebration of the birth of Mozart, on January 27th, 1756, will perform one of the composer's string quartets. It is hoped that Professor D. F. Tovey, of the University of Edinburgh, will give a short address on Mozart and his music.

## A Regimental Night.

A short transmission descriptive of the history of the famous Scottish regiment, the Cameron Highlanders, will be broadcast from the Edinburgh Station on the evening of Thursday, January 28th. General Craig Brown, D.S.O., will give a brief account of the history of the regiment; Miss Amy Murdoch (soprano) will sing some of the songs associated with it; Mr. Robert Marshall (baritone) will sing "The March of the Cameron Men," and the buglers and pipers of the regiment will contribute selections of the regiment's own music.

## A Burns Night.

On the evening of Monday, January 25th, the anniversary of the birth of Robert Burns, in 1759, a special transmission will be broadcast from the Edinburgh Station, in which Dr. James Devan, Mr. Robert Burnett (baritone), and the Pipers of the Edinburgh City Police Band will take part.

## "The Immortal Memory."

The Burns Club at Peterhead is one of the oldest in the country, and on January 25th it is to celebrate its centenary. The club's evening programme is to be relayed from Peterhead to the Aberdeen Station and broadcast. "The Immortal Memory" will be proposed by Dr. Tocher, F.L.C., president of the club, and among the speakers will be Canon Wilkinson; Mr. C. D. Rice, Mr. Fred Martin, Mr. Malcolm Hay, and Mr. R. G. Boothby, M.P. In addition, songs and recitations of the great Scottish poet will be rendered, so that listeners are sure of a thoroughly Scottish evening.

## A Visit from Robert Burns.

A special feature at Dundee Station, at 10.30 p.m., on Wednesday, January 27th, will be "Impressions

from a Burns Club Dinner," when some of the interesting and comparatively unknown aspects of such an occasion will be revealed. The leading incident of the feature will be an imaginary visit from Burns.

## Brahms' "Horn" Trio.

Glasgow listeners will have the opportunity of hearing the Brahms' "Horn" Trio on the evening of Tuesday, January 26th, when it will be played by Mr. Harry Carpenter, violin, Mr. Leonard Higgs, horn, and Mr. Herbert A. Carruthers, pianoforte. The London Radio Repertory Players will also appear in a mystery thrill entitled *The Stations of Gort Ash*.

## Talks at Hull.

On three afternoons during the week beginning January 24th, original talks will be given from the Hull Studio by authorities on their particular subjects. These talks should add great interest and variety to the Afternoon Topics period. They cover a varied field and will include Miss Florence Sayer's second talk on "Child Development"; Miss Linda Dalley's concluding talk on "Some Personal Notes of Famous Personalities in the World of Song"; and Mrs. Priestly Cooper's talk on "In Fairyland with de la Mare."

## A "Middle-Brow" Night.

Mr. Herbert Thorpe and Mr. Harry Brindle will again be in Hull on January 27th and will be heard from the Studio in songs and duets. On the same evening, Mr. John H. Sigall, 'cellist, and Miss Annie Hearfield, pianist, will supply the instrumental part of the programme, and Mr. Archie Barron, the well-known local entertainer, will make his first appearance. This is a programme to appeal to the "middle-brow."

## The Black Dyke Mills Band at Leeds.

This very popular band will be heard from the Leeds-Bradford Studio on Wednesday, January 27th, on which day an attractive programme of music and song has been arranged. Miss Ruby Wigoder, who is well known in Leeds, not only on the concert platform, but in dramatic circles, will give songs at the piano, and Mr. Harry Burley will sing a popular selection of songs.

## "A Romance of Spain."

The Aberdeen Station has already broadcast short concert operas and on Saturday, January 30th, there will be broadcast a performance of *A Romance of Spain*, the music of which is by Vincent Thomas. It has been found in the past that these broadcasts are very popular, and this one, in which are described thrilling love stories of Spain, should be no less welcome than those that have gone before. The principals are to be Miss Florence Holding (soprano), Miss Dorothy Forrest, Mr. Leonard Gowing, and Mr. Dale Smith. The work is to be produced by Mr. Irvine S. Cooper.

## King Lear and His Court.

At Birmingham Station at 5.15 p.m. on Friday, Miss Janet Joye will tell another of the adventures in Wild Folk Land which have been specially written by G. Bernard Hughes. This time it will be all about the fox family. At 6.15 p.m., another of Mr. William Macready's Shakespearean talks will be given on the subject of "King Lear and His Court." Mr. Macready has taken part in dramatic productions since the early days of Birmingham Station, and has played over two hundred Shakespearean rôles, apart from work in Old English and modern comedy.

## Broadcast Appeals.

In future, the times for broadcast appeals have been changed from ten minutes every alternate Monday at 6.40 p.m., to five minutes every Sunday evening at 8.55—i.e., immediately following the religious service. This alteration will take place soon, but during January, appeals will be given partly on Sunday evenings and partly on Mondays.



## Wanted: New Radio "Stars."

By Rex F. Palmer, of the Programme Staff.



MR. REX F. PALMER.

IF, as a matter of interest, you care to pick up your *Radio Times*, and estimate the number of artists whose names appear, I think the result will surprise you. For London alone, the average is not far short of a hundred a week.

The important work of engaging these many contributors to our programmes is now centralized and entrusted to a special Booking Department, which is intended

to be a source of suggestion and supply to those who arrange and build. As most musical and dramatic talent gravitates to London this department also provides artists for our Provincial Stations, according to their requirements. This compensates for the fact that talks and outside broadcasts with their complications are not included in our calculation.

### Always Room For Talent.

Those who have had anything to do with arranging concerts or casting plays will agree that, although even when talent may seem plentiful, the task of choosing the right person for the right place is not always an easy one. How much more is this the case in a new medium for which every star, no matter how brilliant in its own firmament, must be considerably modified? One might continue the metaphor and tell of hitherto undiscovered stars who have become of the first magnitude, in this new medium, and of others, bright in their own sphere, who have required an unexpectedly powerful telescope in ours.

There is still plenty of room for wireless stars, and particularly for wireless entertainers. The field is open to all who will spend a little time in considering how they can best adapt themselves and their material to wireless. The one fact to be kept in mind is that we have to please what is virtually a blind audience. It so often happens that artists with considerable experience in other fields come to us without realizing this fact, or understanding what is required.

Our dramatic and entertainment experts are always ready to help and advise, and the microphone is available for testing purposes to anyone who will take the trouble to prepare an entertainment which he thinks would please listeners.

### A Wider Field.

Our standard is, and must be, a high one, but I am convinced that there are many potential radio stars still undiscovered—many possibly among those who are already in the entertainment world, but many also who for various reasons are engaged in other occupations and whose talent is only locally known or little developed.

It is not generally known, perhaps, that one of the most popular radio entertainers held, for a long time, a good appointment in the Civil Service, which he found necessary to relinquish on account of his rapid rise to fame. It is also worth recording that a singer and actor of unusual merit, who has appeared once or twice in our programmes, is a medical man with a big practice. This serves to show that, while the already recognized genius of a Harry Lauder makes him an immediate success in the new medium, that very medium offers a wider field than has hitherto been available to all kinds of talent.

In parenthesis, I should like to say that Sir Harry Lauder, whom I had the privilege of directing, gave an object-lesson to all of us in what may be

called "microphone technique." There was the fine singing voice with which he has been blessed, and the admirably clear diction; but more than this, there was the imagination and the vision which enabled him to reach all hearts. It sounded very easy, but it meant much preparation and forethought.

### The Gramophone and Radio.

Another very useful adjunct in the choosing of radio artists is that wonderful instrument, the gramophone. The reason for this is too obvious to need enlarging upon, but we usually find that artists who have made successful gramophone records are well worth consideration for broadcasting. There are two reasons. The first, that a voice which records well is nearly always satisfactory on the wireless, the same quality of clearness being necessary for each. The other reason, which is not so apparent at first sight, is that the material has been specially arranged and prepared for an audience which hears, but does not see.

I keep an instrument in my office which is in constant use and enables us to keep in touch with the work done and the possibilities of numerous likely artists.

### Sir Oliver's Deputy.

Another use of the gramophone may, or may not, have been apparent to listeners in our "Memories of 1923" programme, on the last day of the old year. Among other celebrities, we particularly wanted to include Sir Oliver Lodge, giving one of his famous talks on "Ether and Reality." It was impossible for him to be here in person, and it was, therefore, arranged, through the co-operation of the Columbia Company, that he should record a suitable extract for our use on that evening. So well was this carried out by all concerned, that many people whom I have met were convinced that it was the great scientist himself speaking.

I am afraid I have wandered rather far from the point, which is simply this, that we are constantly looking for the best in every class of entertainment and information, and that any suggestions that listeners can give us will be most acceptable, and we shall spare no pains fully to investigate and try out anything which is likely to fulfil our aim.

### "THE IMMORTAL GAME."

MR. SAMUEL TINSLEY, who is to broadcast a Talk on Chess on Saturday, January 23rd, writes as follows:—

"The Immortal Game" printed below is considered by many experts to be the greatest example on record of brilliant chess play. Chess is primarily a game of strategy. It is a fight, in which victory is not always to the big battalions. Play this game over. Note how Andersen sacrifices piece after piece, each time strengthening his position, until his opponent is in a "mating net" from which there is no escape. This is the essence of chess. An accumulation of positional advantages. I am referring to this game in my forthcoming Talk.

#### BISHOP'S GAMBIT.

White.	Black.	White.	Black.
ANDERSEN.	KIDDERING.	ANDERSEN.	KIDDERING.
1. P-K4	10. P-R5	11. Q-K1	Q-K1
2. P-KB4	11. Q-K1	12. Q-K1	Q-K1
3. B-B4	12. B-P	13. B-P	Q-K1
4. B-KP	13. K-OH3	14. K-OH3	Q-K1
5. K-B3	14. K-OH3	15. K-OH3	Q-K1
6. B-KB3	15. K-OH3	16. K-OH3	Q-K1
7. P-Q3	16. K-OH3	17. K-OH3	Q-K1
8. K-B4	17. K-OH3	18. K-OH3	Q-K1
9. K-B5	18. K-OH3	19. K-OH3	Q-K1
10. P-KK4	19. K-OH3	20. K-OH3	Q-K1
11. B-K4	20. K-OH3	21. K-OH3	Q-K1
12. P-KB4	21. K-OH3	22. K-OH3	Q-K1
	22. K-OH3	23. K-OH3	Q-K1

This concert organized by the Belfast Station to raise money for a W. B. Reynold's Memorial Fund was successful both from the artistic and the financial point of view, and a substantial sum was handed to the committee.

## A Great Day at Birmingham.

### Opening of the New Studio.

THE most important day in the career of the Birmingham Broadcasting Station will be Wednesday, January 23rd. Both listeners and the Station Staff have long looked forward to the time when a larger studio and more capacious premises would permit of the realization of more ambitious programmes, and the broadcasting of an orchestra with a nearer approximation to the sound effects which obtain in larger halls. The new Studio is situated in a rapidly developing part of Birmingham, not far from the Hall of Memory, and quite within the Civic Centre of the City.

### The Biggest in the Company.

The area of the new Studio will be the biggest in the company, and occupies a considerable portion of the total floor space on the first storey of the new building. On the second floor is a suite of offices for the station staff and a board room in which may be held the meetings of the various advisory committees which minister to the Station's needs in the sphere of matters religious and educational. There is also a capacious waiting-room for artists, and a small studio will be used for talks and the Children's Corner.

The list of invitations to the opening ceremony includes Lord Leigh, Lord-Lieutenant of Warwickshire; Lord Gainsford, Chairman of the Board of Directors of the B.B.C.; Mr. J. G. W. Reith, Managing Director of the B.B.C.; Sir William Noble; Captain P. P. Eckersley, Chief Engineer of the B.B.C.; Mr. Percy Pitt, Director of Music, B.B.C.; Dr. E. W. Barnes, F.R.S., Bishop of Birmingham, and Bishop Hamilton Baynes. On the educational side, Principal Grant Robertson, of the University of Birmingham, and Professor Granville Bantock will be present; while Dr. Adrian C. Boulton, conductor of the City of Birmingham Orchestra, has also been invited as a representative of the city's musical activities.

### "The Music Makers."

On the civic side, invitations have been sent to Alderman Percival Bower, J.P., Lord Mayor of Birmingham; Captain F. H. Wiltshire, Town Clerk; Sir Charles Hyde, and Mr. C. H. Rafter, Chief Constable, and it is hoped that Dr. P. D. Innes, Chief Education Officer, and Mr. Scott and Mr. Richardson, Senior Officers of the Birmingham Post Office, will also be present.

A fine programme of military band music will be played by the Band of H.M. Scots Guards, under the baton of Lieutenant F. W. Wood, the Band being present by kind permission of Colonel G. C. B. Paynter, C.M.G., D.S.O.

Music by the band will precede the actual speeches on the occasion of the opening, which will take place at 8.15 p.m. The official declaration is to be made by Mr. P. J. Hannon, M.P. The Station Augmented Orchestra and Repertory Chorus, with Miss Alice Vaughan as soloist, will give the performance of "The Music Makers," an Ode, by Arthur O'Shaughnessy, which has been set to music by Sir Edward Elgar. At 8.45 p.m. this will be followed by further military band music by the Scots Guards, and individual items by Mr. Harold Casey and Mr. Percy Edgar, the Station Director.

The idea of the general provision of wireless apparatus for hospitals throughout the country had its origin with Mr. Keble Howard, whose talk on December 20th, 1924, contained its first advocacy. In a subsequent issue of *The Radio Times* Mr. Keble Howard elaborated the idea which, under the energetic auspices of the *Daily News* and other newspapers throughout the country, has now achieved the distinction of a national movement.



# PEOPLE YOU WILL HEAR THIS WEEK.



*[Daphne & Devonia.]*  
Miss JOAN ELWES (Soprano) will broadcast from London on Wednesday, January 20th.



*[Daphne & Devonia.]*  
Mr. GILBERT FRANKAU, the novelist, whose Talk on Wednesday, January 20th, will be heard by listeners in London, Coventry and other stations.



Miss MABEL FITZGERALD will broadcast serious and humorous monologues from Coventry on Thursday, January 21st.



Mr. STACEY BLAKE, who will talk on "Winter Sports" at Nottingham on Tuesday, January 19th.



Miss EDITH ATNEY (Soprano) will sing atournemouth on Wednesday, January 20th.



*[George.]*  
Mr. BEN LAWES (Entertainer), who will shortly broadcast from London.



*[Claude Dennis.]*  
Mr. STANLEY HOLLOWAY (Baritone) who will sing in the London and Coventry programmes on Sunday, January 27th.



*[Clare.]*  
Mr. JOHN IRELAND, the famous composer, some of whose works will be broadcast from London and Coventry on Friday, January 22nd.



*[Neville.]*  
Mr. FRANK O'GRADY (Baritone) will be heard from Coventry on Monday, January 18th.



## Listeners We All Know.

The Man Who Insists On Silence. By F. Morton Howard.

THE maid-servant, answering your ring at the front-door, gazes at you in a pained, reproachful, and even slightly scandalized way. From her mien, you derive an impression that you have somehow stumbled clownishly over all the conventions and usages of polite society.

"Well, yes, sir, Mr. Bruffleigh is at home," she concedes reluctantly. "But," she adds, as though this closes the whole matter, "he happens to be listening, just at present."

"But it—it's rather an important matter I want to see him about," you falter.

"Well, I'll go and see," she promises, on a quite unencouraging note.

She permits you to enter the hall-way, and closes the front door with a sort of tense and meticulous quietude.

Then she leaves you, and you notice that she goes off on tip-toe.

You wait, and go on waiting, and presently you become increasingly aware of the eerie hush that holds the house. You feel that you want to break the spell by whistling, by indulging in farmyard imitations—anything!

Fortunately, the girl reappears before you succumb to your environment. She beckons, and you follow her into the presence of Mr. and Mrs. Bruffleigh.

Bruffleigh, caparisoned with headphones, is sitting rigidly upright in an arm-chair, with his back to you. Mrs. Bruffleigh is sewing, and as you approach her with polite greeting, she gives a nervous little shake of her head and an anxious glance towards her husband.

"He doesn't like to be disturbed," she whispers. "Take a chair. He'll look round presently and then—"

But Bruffleigh does not look round presently, and another five minutes drag by. You have become thoroughly familiar with the pattern of the Bruffleighs' carpet and the design of the wall-paper.

Mrs. Bruffleigh stitches on and on. "Do you think he'd mind if—" you venture at last.

"Well, I don't know," she whispers back. "He—he doesn't like being disturbed. Won't you—won't you look at the paper?"

You look at the evening paper. You begin by skimming lightly through it; you end by reading all through every line of it, including advertisements.

"I'm afraid this is rather slow for you," observes Mrs. Bruffleigh, at last.

"Oh, no, not at all!" you lie.

To your joy, Bruffleigh hears your voice. He stirs in his chair and looks round at you. You are going up to him with outstretched hand when he holds up his palm and frowns repressively at you. You return to your chair.

But soon you notice the time. Greatly daring, you rise and stand before him. He scowls displeasedly.

"I say—" you begin.

"Please, please!" he snaps. "I always insist on absolute silence. You must forgive me, but it's the rule of the house."

"Yes, but—" you try again.

"At the present moment," he announces stiffly, "a most important address is being delivered."

You return to your chair and, after a short period of indecision, remind him once more of your existence.

"Now what is it?" he demands, pettishly.

"Young Carruthers—" you begin.

He clicks his tongue.

"I don't want to hear about young Carruthers when I'm listening," he declares. "If you'll only just wait a moment—"

You refrain from the obvious retort. And, after a while, Bruffleigh does indeed turn to you of his own initiative.

"Now what's this you're trying to tell me of young Carruthers?" he asks.

"Why, I met him about half-an-hour ago, and he asked me—"

Bruffleigh's palm shoots up to hush you.

"There's an announcement coming through," he states. "Let me have absolute silence, please, while I listen to it."

Again there is a long wait. Then Bruffleigh once again addresses you.

"You were telling me—?"

"Oh, I'm afraid it's much too late to bother now," you reply, with ill-concealed gloom. "You see, Carruthers is off to South Africa to-morrow, and he asked me to tell you that he was going to the club for ten minutes this evening and that, if you'd look in at once, he'd repay you that tinner he owes you. But he'll have left again by now. If only you hadn't insisted on absolute silence—"

But silence does not settle again for a long while. Bruffleigh keeps breaking it, unstintingly, passionately, and with much vain repetition.

### SONGS WORTH KNOWING.

"Blow, Blow, Thou Winter Wind."

THESE famous lines by Shakespeare have been set to charming music by Roger Quilter (published by Messrs. Boosey and Co., Ltd.).

Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh-ho! sing heigh-ho! unto the green holly!  
Most friendship is feigning, most loving mere folly;  
Then heigh-ho! the holly! this life is most jolly.

Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot;  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remembered not.

Heigh-ho! sing heigh-ho! etc.

## Points From Talks.

### Which Is The Happiest Hour?

Men differ one from another, differ in the hopes they encourage, in the memories they cherish, in their aims, aspirations, pleasure, pride; but ask any man you please, what, looking back, was his happiest hour, and I'll wager it was an hour of effort, not necessarily an hour of success, but an hour of striving, of achievement.—H. Baines.

### The Microphone Ordeal.

BROADCASTING is always something of an ordeal. I am reminded of the story of the man who had great difficulty in tying his dress-bow and was advised to practice on the bedroom wash-jug, but though the wash-jug always looked a perfect gentleman in its dress-bow, he could never get the same result on himself, and the difficulty of broadcasting is to make the microphone look like a perfect audience.—G. A. Atkinson.

### The Popular Diary Entry.

ONE thing I note about nearly every diary I have seen: the daily entry so often begins with the record that you got up. Even Pepys, whose diary was a full-blooded narrative, began five entries out of six with the word "up." "Up" betimes or "up and to my office." I think you may safely leave posterity to assume that if you were subsequently found lurching or dining or doing something of interest, you had got up in the morning.—Fulton Young.

### An Athletic Ghost.

THE first man to make the discovery that because an actor has to spend so much time in an artificial atmosphere it is essential for him to get all the fresh air and exercise he can was Sir Frank Benson. He always preferred men in his company who could play games. There is an old story about him, that he once telegraphed to his agent in London—"Send me a good half-back to play the Ghost in *Huulet*."—Basil Foster.

### The Shy Genius.

BARGENT, it will be remembered, died on April 15th of last year; and in July the pictures remaining in his studio were sold by auction for a staggering total of more than £175,000. He was a shy, retiring man, who never married and lived alone in his house and studio in Chelsea. He painted hundreds of portraits of eminent men and beautiful women, but was never himself a social figure. He was a veritable giant to look upon. He wore short hair, a neatly trimmed beard, and he was in no way eccentric in his clothes. He made a great fortune by his portraits, but he never became luxurious in his tastes. He liked nothing better than to disappear from the comforts of a modern city to a hut in the Alps, where he would live in primitive conditions, making those vivid sketches which were so eagerly bought up at the famous sale.—R. H. Widenaki.

### A Four-Footed Thief.

A FRIEND of mine was suspicious that his eggs were being taken, and thinking someone was stealing them, he bought a padlock for the hen-house door, which, however, did not improve matters. Next, he suspected rats, but one day he saw a stoat rolling an egg with some difficulty along the gravel path from the hen-house. The little animal was walking backwards, dragging the egg with its forepaws, and, silently watching, my friend saw it disappear behind some boxes against an outhouse. Later, he removed the boxes, whereupon, he found a whole clutch of eggs carefully stored in a corner.—H. Mortimer Bullen.

### The Amateur Artist.

THE influence of the amateur upon the arts may be potent for good, and equally it may be potent for harm. It may cause enthusiasm, it may produce the sympathy and understanding without which artists of every kind find it impossible to work, or, on the other hand, it may beget self-satisfaction and prejudice, holding back the development of taste and the progress of ideas to the injury of art.—Harry Townsend, M.A.



He holds up his palm and frowns at you.



## Russia's Balalaika.

By Francis Gribble.

OUR interest in Russian music is keen and increasing. It may be supposed to imply an interest in Russian musical instruments, and yet there are lovers of music who do not know that the genius of Russia has invented an instrument—the mysterious balalaika (pronounced, by the way, bala-like-a).

It is an instrument which one may justly call "mysterious" because information about it is so hard to get. The musical dictionaries are, as a rule, silent about it. Even Mr. Hopkins, in his monumental work on musical instruments, gives it only a picture and a passing mention. The only monograph about it in the English language appears to be the exhaustive paper on the subject read to the Musical Association, just a quarter of a century ago, by Mr. Algernon S. Rose.

### The Last of the Gondoks.

Apparently, the balalaika is not of great antiquity. At any rate, Russia has (or, rather, had) a still older stringed instrument in the gondok, which is nowadays as extinct as the auk and the dodo; and there is a quaint and romantic story concerning the last of the gondoks.

The rumour had got abroad that a gondok-player was still living on the shores of Lake Onega. The news thrilled all the musical enthusiasts of the country. An amateur, holding a high official position at Leningrad, telegraphed to the Governor of the Olonetz district to detain the man at any cost—even to arrest him, if necessary. The peasant, hearing that he was "wanted" by the police, fled with his gondok into the wilds of Siberia, and was never heard of again. But that story, told to the Musical Association by Mrs. Newmarch, is a digression. We must get back to the balalaika.

### A Full Band Beat.

Instruments analogous to it are the guitar, the banjo and the mandolin. It is sometimes spoken of as the Russian sort's guitar; but it differs from the guitar in two notable particulars. In the first place, its body is flat and triangular, and, in the best instruments, as thin as cartridge paper. In the second place, as Mr. Rose points out, "a single balalaika is not heard to advantage," and the characteristic effect is obtained only when one listens to "the performance of a good band of these instruments, where the playing is properly harmonized."

And Mr. Rose adds, speaking, of course, of pre-war days:

In Russia such an opportunity is not difficult to find. Nearly all schools, factories, cadet and naval corps possess such bands, and soldier musicians are now required to play the balalaika for their officers' mess or regimental dances. No firework fete in Russia is complete without some balalaika music, and, at the dinner parties of wealthy Russians, a balalaika band is usually engaged to play during the feast. . . .

### Chosen by the Pierrot.

For orchestral purposes, balalaikas are of several sorts and sizes. The complete family comprises nine instruments, ranging from the piccolo to the contra-basso; but excellence in ensemble rather than in solo-playing is quite a modern development, due to Andreff, of Leningrad, the greatest of all balalaika players. His skill made the balalaika fashionable. It is said that the Tsarina learnt it and enjoyed playing it, becoming no mean performer.

As to the origin of the word, opinions differ. An analogous word given in the dictionaries is "balachouret," a verb meaning to jest or play the buffoon. Possibly, then—Mr. Rose says "obviously"—it is derived from the Latin "balatra," a jester. Whence Mr. Rose concludes that "it is evident that the balalaika was the chosen instrument of the Russian pierrot," and that "its triangular shape suggests his conical hat."

## Among My Animal Chums.

By Cherry Kearton, the Naturalist and Traveller.\*

THE first pet I ever had was a tabby cat, and the second a rook which had been shot at and badly injured. When I found him, he had a damaged wing; however, I patched him up and by dint of careful nursing, he recovered and became a great chum. He would hop along in front of me, jump upon a large stone, peck at it, and then look up sideways, plainly inviting me to turn it over. When I did so, it generally meant a good feed of worms for him. As he never recovered the power of flight, I fixed a box against the wall of an outbuilding for him to roost in. This was at a height of six feet from the ground and was approached by a ladder up which the bird hopped to his quarters.

### The Surprise of Her Life.

My pet cat grew jealous of Mr. Rook, and the attentions I gave him. One day, I watched her stealthily creep up the ladder leading to the bird's box—evidently on mischief bent. Just as she was in the act of peeping inside the box, she received the surprise of her life. Out shot a strong black beak with lightning-like rapidity and caught her a stinging blow on the nose. The suddenness of the onslaught and the punishment of the blow made her leap into the air and fall clean off the ladder to the ground. With tail high in air, she bolted round the corner of a cart shed and disappeared, a sadder and wiser cat. Needless to add, she never interfered with Mr. Rook again.

Afterwards followed on a pet sheep, dog, horse, donkey and birds. But it is of the animals of the wild that became my pets I wish to tell you about. These have ranged from an elephant to a tripod spider. The first standing out in my memory is a female Colobus monkey, which was presented to me on the shores of Lake Victoria, as I was crossing Africa from East to West in 1913 and 1914. In less than a day we became fast friends. A bed was made for her in the bathroom attached to the end of my tent, and every morning at daybreak, she would gently lift up the mosquito net at the head of my bed, touch my cheeks with her mouth, see that I was awake, then go outside and wait for me.

### The Monkey on Guard.

Every evening I developed my hand camera pictures in a tank, and this she would watch with great interest until the lid was put on for the twenty minutes' developing. Then I would say to her: "Now look after this until I come back." She would nest herself down with her two little hands around the tank, and from a distance I often watched her, standing up on her hind legs, mouth open, hair bristling on end, warning a porter off because he had dared to go within some ten yards of the place.

When the Expedition started out in the morn- she always led for some half-hour and then she would drop out and wait for me. This she would do by hiding until I came abreast and, springing out, catch hold of me, stop to be petted, and away she would dash off to the head of the column again.

### A True Companion.

She was also a keen hunter, and could spot game long before any man with field-glasses. If a shot was fired at anything, she would stand upright, trying to look over grass some two and a half feet long, and if not satisfied, she would climb a tree to get a better view of the result. She caught cold when my tent was blown down one night by one of those terrible Congo storms, and died a week before I reached the Congo River. I carried her for several days before she died, and I am not in the least ashamed to say I wept as I buried her, for she had been a real bright and affectionate companion through the long journey across those dark, depressing forests, with their sleeping sickness victims, moving silently about like a phantom army.

\* In a Talk from London

Most of us love dogs, and out of the many I have had none can compare to a little smooth-haired fox-terrier, bought at the Dog's Home for a few shillings, who made her fame on one of my expeditions in Africa, for her fearlessness in attacking lions.

Whilst spooring man-eaters with the famous Masai tribe, accompanied by my friend the late Berkeley Cole, she showed so much courage that they offered fifty pounds for her in cattle, and named her Simba—which means lion.

Now that little terrier was a great companion in the wilds and a useful one, too. She could hear the slightest sound in the night and would immediately wake me up, by rubbing her nose against my face.

### Taming a Desert Rat.

Some twenty years ago, I was in the Sahara Desert where I made friends with a jebou and a desert rat. They both came to England with me, but the rat was my greatest pet. He would often go to town with me, tucked away in my coat, and many is the time when I have been sitting in a bus, I have wondered what the ladies would have thought if he had popped his head out of my pocket!

In the evening he was always there to greet me on my return from town, and would sit upright, waiting for me to give him my evening paper, which he promptly proceeded to tear into little pieces about the size of a two-shilling piece on the hearth-rug. When he had finished, he would heap it all up into a pyramid, then creep underneath and wait until I clapped my hands, when he would spring out of the top into the air and go through the same performance as long as I would play with him. Afterwards, he would come on to my knee to be petted; finally creeping into one of my pockets for the rest of the evening.

I have been chums with elephant, lion, cheetah, zebra, orang-outang and other many smaller fry, but to me the most fascinating of all is the chimpanzee. One, called Mary, is now my daily companion.

Her companion and playmate is a mongoose, whose name is Parker—I suppose because he is so frightfully noisy about everything. Can you picture these two little animals playing with my sheep dog? One day the dog discovered a wasp's nest in the ground, and, through its inquisitiveness, got stung. Mary looked on at the antics of the dog in astonishment and with the idea of finding out what the trouble was about, she carefully put her finger in the hole, and, as a result, also got stung.

### An Artful Trick.

Whilst she was busy rubbing her hand, the mongoose apparently made up its mind to explore the trouble, and promptly sailed in to scratch it out. This very quickly brought some dozen wasps around his ears, and Parker was very soon making his way across the grass on his hind-legs, whilst his little front feet were waving about trying to ward off the attackers.

Mary is very fond of pencil and paper and scribbles very much as a child would do. Curiously enough, she is left-handed. Mary generally has tea with me, and will wait patiently in her baby-chair until my wife gives her the word to begin her meal, which is done by drinking her weak tea and milk first, and then a look for permission to start on her bread and jam.

In the summer she is daily out of doors and spends a good deal of her time gardening, using a trowel with effect.

One of the oddest things I have known an animal do, and which I only fathomed by peeping through a window, is when Mary feels she is lacking attention—generally near meal times. Finding her ordinary orna are of no avail to attract us, she begins to bark like a dog, then listens—with her head on one side—for footsteps. We have been caught on several occasions by this artful trick.



## The Children's Corner.

## A Fairy Frolic Day.

IN response to many requests, the Uncles and Aunties of Dundee are holding a special Scots Children's Corner on Saturday, January 16th. This is one of the Fairy Frolic Days, and Aunt Betty's Junior and Senior Singing Choirs will sing some of the beautiful old Scots Songs.

The Verse Speaking Choir, under Auntie Jean, will also recite some of the works of Burns, Scott, etc.

Uncle Bob has made it a condition that on this day all the Uncles and Aunties have to speak in Doric. Be sure and listen to Aunt Betty say "Auchtermuchty"!

## Like Oliver Twist.

The Nottingham kiddies are like Oliver Twist—always asking for more. No sooner is one form of festivity ended than a demand comes in for the next.

The Uncles and Aunties have recovered from the gaieties of Christmas, and are all looking forward to a very busy year with plenty of new songs and jokes.

Many of the children send in stories for Uncle Robin to read, and a large number of them are very well worth reading.

## A Missing Word Competition.

Fairy Leaguers at Newcastle will remember that some time ago Uncle Peter held a competition in which children were asked to supply missing words to rhymed couplets. In all, there were twenty-five missing words, and although there was quite a number of entries, only two children succeeded in sending in the correct solution. Their names are Margot Cook, of Cleodon, near Sunderland, and Nancy Husband, of Richmond, Yorkshire. Margot and Nancy will each be awarded a prize.

## A Fine Programme at Leeds.

The programme of the Leeds Children's Corner for the week beginning January 24th promises to be particularly varied. On Monday, Uncle Bob "has an idea." (Exactly what it is, we will have to leave to him to decide); on Tuesday "We keep Bees" with Uncle Max; on Wednesday we have an adventure with "Soap and Water" with Auntie Nora; "Gaffer Daisy's Friends" on Thursday are sure to be amusing; while on Friday, Auntie Doll is producing "A Pantomime," which, of course, will speak for itself.

## Helping the Hospitals.

At Stoke-on-Trent there has been a hearty response to Auntie Kate's appeal for toys and books for hospitals. Hundreds of articles have been distributed between four local hospitals and the Stoke Guardians' Institution. The kind-heartedness of the "Potters" has been very much in evidence during the season.

## A Record Well Maintained.

Again all the hospitals of Birmingham are indebted to the Birmingham Station's Radio Circle for a magnificent total of thirty large sacks of toys, and though most of the toys had been used by those who were giving them, yet there were also many contributions of new toys.

Many letters of thanks have already been received from the institutions which were visited by Santa Claus disguised as a motor lorry, and we take this opportunity of thanking all the members of the Radio Circle who have so generously maintained the record which was set by Birmingham the previous Christmas.

## The Fairy Music Maker.

A certain Uncle at Hull was riding on a tram the other day when he overheard this remark: "If you want to know the latest song, listen to the Children's Corner."

The Hull kiddies say what else can you expect when Uncle Tom is supplied with his music direct from the fairy music maker, delivered twice weekly in the magic aeroplane?

## WEE WILLIE WILKINS.

"WEE Willie Wilkins, come here!" commanded Willie's teacher one morning. Willie took no notice and went on cutting out funny faces with a pair of nail-scissors.

The master strode down from his desk and gripped Willie by the ear.

"Oow!" yelled Willie. "I didn't know you were talking to me; my name is William Wilkins."

The master let go the little boy's ear and looked at him in surprise. "Dear me!" he exclaimed. "I'm awfully sorry I didn't give you your full title, Mister William Wil-kins." And he presented him with five hundred lines.

Now, Wee Willie Wilkins was very particular about his name, and he did his very best to make people drop the "Wee Willie" part and call him just "William" or "Wilkins," or even "Billy," or "Bill"—anything but the hateful one of "Wee Willie Wilkins"; but everybody stuck to the last horrid name, and William was very tired of it.

After he had finished his five hundred lines and



"That's a fine idea!" he said.

been known to call him by that horrid title of "Wee Willie Wilkins."

They walked in silence for a while, when suddenly William burst out with his tale of woe—how everybody would call him "Wee Willie Wilkins."

June listened for some time and then whispered in his ear.

"That's a fine idea. I'll keep a good look out for a chance to do it. Hurrah!" he said.

Then, one evening, he failed to arrive home for tea. An hour went by and still Wee Willie Wilkins was missing. Then, when Mrs. Wilkins was beginning to be really worried, the telephone in the hall rang sharply.

"Hello! Is that Mrs. Wilkins?" came a voice.

"Yes," answered that lady, "who is it?"

"Will you come and fetch your son home?"

"Yes. Where is he—where is my Wee Willie Wilkins?" cried Mrs. Wilkins.

"Master William Wilkins is at number 7, Laburnum Place," replied the voice. "Is that the same boy as Wee Willie Wilkins?"

"Yes, I'll come now; I am glad he is safe."

Shortly afterwards, William—no longer to be called Wee Willie Wilkins—was at home, telling the story to his father, mother, and little June.

"And, of course, when the little girl fell in the river, there was my chance to prove that I was not a little boy, only fit to be called Wee Willie Wilkins," he was saying, "so I jumped in and pulled her out."

"And you mean to say, Wee—er—William," stammered his father, "that you have been going about looking for someone to rescue, so that you could prove yourself worthy to be called William, or Billy, or Wilkins, or Bill?"

"It was my idea!" chimed in June; "he was so worried about that horrid name."

And that was how William Wilkins lost the name of Wee Willie Wilkins.

ARTHUR GROOM.

## Programme Pieces.

A Weekly Feature, Conducted by  
Percy A. Scholes.

BRAMH'S "SONG OF DESTINY."

(GLASGOW, WEDNESDAY.)

THIS is one of the loveliest of modern works for choral and orchestra. It is a short setting of words by Friedrich Hölderlin, a German poet, whose life lasted seventy-three years, but was broken in the middle by a hopeless love affair which in the end shook his reason, so that for the latter half of this long life he lived in retirement—always, however, continuing to express himself in song.

The sense of the poem is something as follows: The blessedness of the immortals, as contrasted with the misery of men. And with the thought of human instability and suffering, and final hopelessness, the poet ends—but not, apparently, to the satisfaction of Brahms who, the choral part of his work completed, returns to his orchestral introduction, in which he has pictured the blessedness of Elysium.

This is a rather striking circumstance. Here is a composer setting the work of a poet and then, gently, as he closes, suggesting a reversal of its philosophy. Says the poet, in effect: The immortals reign in bliss; the humans struggle in wretchedness. Says the composer: The immortals reign in bliss; the humans struggle in wretchedness, but the humans also shall put on immortality.

Brahms was not an orthodox Christian, but he seems here (as in his German Requiem) to have been impelled to the expression of something like the orthodox Christian view of the destiny of humanity. Such would seem to be a fair interpretation, though of its fairness, listeners must form their own opinions.

Musically considered, the piece consists of—

(a) A short Orchestral Prelude, expressive of the poet's conception of Elysian peace.

(b) A choral treatment of the poet's words, "Far in yon region of light," etc., continuing the same mood.

(c) A choral treatment, disturbed by some rhythmic conflicts, of the poet's words, "But man may not linger. And nowhere here finds he repose. . . . Blindly at last do we pass away."

(d) An Orchestral Postlude, repeating the mood and the musical material of the Prelude.

The poetically romantic feeling of Brahms' musical treatment is throughout very marked.

The translation generally used in this country, that of Rev. J. Troutbeck (Novello), is the one quoted above.

## SOME SPANISH MUSIC.

(NEWCASTLE, WEDNESDAY.)

Here is a programme well planned to give an idea both of the Spanish national musical idioms and of the use of them by modern composers.

TRIANA'S "PROCESSION OF THE ROCIO" (the word "Rocio" means "Dew"). There are two Movements.

(a) Triana in Festival Mood. (Triana is a suburb of Seville.)

(b) The Procession.

The Procession of the Rocio takes place every June. Imagine the devout, carrying lamps on poles, the clergy, with the banner of the Virgin on a silver car drawn by oxen, the grandees in their carriages—much colour, and much noise, a mingling of piety and pomp and popular merry-making, with, at one point, the National March, blared by the brass, whilst all the bells of Seville ring. At last, the sounds of the procession fade into the distance.

Triana was born in 1882. He wrote this piece in 1911.

ALBENIZ—TWO PIANO PIECES, FROM "IBERIA."

Iberia is the old name for Spain. Albéniz's work of this name consists of twelve piano pieces expressive of various aspects of Spanish life.

(Continued on the facing page.)



## Programme Pieces.

(Continued from the previous page.)

(a) *Evocation* is the opening piece of the series. It is a Prelude, evoking memories and impressions, and so preparing the mind for the pieces to follow, that is, it may be looked upon as a sort of musical synthesis or generalization of Spanish feeling.

(b) *El Puerto*. The name means "port" or harbour. Here is a very gracious expression of Spanish characteristics, little arabesques of melody and guitar-like figures of accompaniment repeated almost to the verge of monotony—but not quite.

Albeniz was born in 1881 and died in 1909. He was very popular as a pianist, and in this capacity was well known in London.

### GRANADOS—THREE SPANISH DANCES.

Granados wrote four volumes of Spanish Dances for Piano, and these are three of the dances translated into terms of the orchestra (a) *Oriental*, (b) *Andaluz*, (c) *Rondalla*. He shows in pieces something of the same spirit of abandon as Brahms in his Hungarian Dances.

Enrique Granados was, like Albeniz, a Catalan, but was six years younger than he. Their music has some slight similarity, in addition to the sharing of general Spanish characteristics. In these dances, one particular Spanish feature is especially noticeable—the strong dance rhythms are so important that they frequently continue for many bars without any sort of a tune.

Granados, in the second year of the war, lost his life through the sinking of the *Swan*, in which he, returning from the New York performance of his opera, *Goyescas*, was a passenger.

### DE FALLA—NIGHTS IN THE GARDENS OF SPAIN.

None of the composers of the evening are merely Spanish by birth; they are also, if the expression may be pardoned, Spaniards by conviction. In de Falla, again, we find a determination to exploit in art national idioms originating in folk-music. He claims that the Russian School, through Glinka (who travelled in Spain), Rimsky-Korsakof, and, latterly, Stravinsky, has been indebted to Spanish influence for some of the contributions it has made to music; he points also to Spanish influence in Debussy; and he is proud to be and remain, himself, a Spaniard, drawing inspiration where those composers of alien races have drawn it.

De Falla is now in the late forties, has already accomplished a good deal and may yet accomplish a good deal more.

The *Nights in the Garden of Spain* consists of three "Symphonic Impressions" for Piano and Orchestra, as follows:—

(a) *In the Generalife*. "The Gardens of the Generalife (outside Granada and on the next hill to the Alhambra) are the most delicious ever planned by man. Water gushes up everywhere and moistens the roots of myrtles, orange trees, gorgeous clematis, cedars and tall cypresses—then the finest trees perhaps in all Spain" (Calvert).

(b) *The Dance in the Distance*. This is just a lively, rhythmic piece, which, at length, runs straight into—

(c) *In the Gardens of the Sierra of Conilon*. Don't walk the streets of Cordova, says Mr. Calvert, the great authority on Spain, for they were paved in A.D. 850, and have never since been repaved. "But a drive in the surrounding country, which is a Paradise of fertility, will long be remembered as among the pleasantest experiences of Spanish travel." It is into that brilliantly coloured "Paradise" that this lively piece takes us.

*Nights in the Gardens of Spain* was written in Paris, from 1909 to 1916, the composer labouring at it, incessantly re-writing and re-scoring, to obtain the effect he desired, so that amongst his friends, as season after season went by without the first performance, the piece became something of a myth and a joke.

The impression of the present writer is that the first British performance was that of the Queen's Hall, London, in May, 1921, at one of the concerts of to-night's conductor, Mr. Edward Clark, and with the composer at the piano.

## Listening to Cure Deafness.

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.

### Wireless for the Deaf.

I HAVE suffered with my ears for years. I was under doctors' treatment for over three months, and was told that they were too far gone to ever be better.

About this time my son fixed a wireless set, but I could only hear the music as if at a distance; but as time passed I could begin to hear more clearly, until at last I am thankful to be able to say that one of my ears is now quite normal, and I can just hear faintly with the other, which I hope will one day be better still. I have been to the theatre recently, and quite enjoyed the fun, and I feel certain that it is the work of the 'phonea.—J. B. Palmer's Green, N.

### B.B.C. and the Future.

I WAS glad to see in *The Radio Times* that a protest was made against the proposed control by the Government of British broadcasting, as, apart from all consideration of propaganda, it would be apt to stifle initiative, and endanger future progress. I sincerely hope that a means may be found by which we who are listeners may also be enabled to make our voices heard to try to prevent such a misfortune before it is too late.—A. A. GILLAN, 16, Albany Terrace, Leamington Spa.

### Something for Everyone.

Low-brows, middle-brows, and high-brows should tell themselves that whatever piece they are listening to is making glad the heart of man, woman, or child somewhere.

Broadcasting goes to rich and poor—to those that are learned and to those that are not. If they only listen for a short time, they will add to their store of knowledge one way or another. Every item on the programme does not please me, but still I am quite satisfied, and when I wish to learn and to listen no more, I "switch off."—SIDNEY GARTON, 31, Primrose Terrace, King's Dyke, Whittlesey.

### Talks and Their Critics.

It is stated that between three and four thousand have written in support of lectures and talks. No mention is made of those who have written with a contrary opinion, nor of the countless thousands who switch off when a talk begins.

Why should the adult listener be forcibly "educated," when the desire of the great majority is to be entertained and kept informed of the world's doings? Again, if talks *would* form a part of the B.B.C. policy, why should several talks inevitably be thrust upon the listener just at that hour when thousands of business men and women relax from a strenuous day in anticipation of some pleasant form of entertainment which it has been proved again and again the B.B.C. can give us?

My suggestion, therefore, is that talks should be relegated to an hour suitable for leisure or country listeners, and that the business man or woman should be greeted with some pleasant music on his or her return from the daily round.—G. B. BURN, 33, Willoughby Road, Horney, N.E.

### An Ideal Radio "Turn."

In our opinion in this home, the three-quarters of an hour which we were favoured with the other night by Sir Harry Lauder was the best item in all the year. His was an ideal "turn" for the wireless; we could hear every word, and his items were clean and full of good humour and pathos. I trust we shall have the pleasure of hearing him again soon.

I know it is a job to please everybody, and one is apt to complain without a cause; but I do hope that the selections we are favoured with will be kept up to the present high level.

The only item which I consider weak is the selection of the "Cloth" on Sunday evenings at that short service.—EMERSON L. SLOLEY, 59, Jesmond Avenue, Wembley Hill, Middlesex.

## Listeners' Letters.

### A Bright Idea!

As an illustration of the queer ideas some people have about wireless, the following would be hard to beat.

After a dinner-time discussion about the eternal topic, one elderly workman asked this question:—

"After I have put up a pole, and an aerial, and bought my wireless set, do I have to write to the B.B.C. before they can send me any music?"—VICTOR J. COOPER, Fern Cottage, Summerhall, Fakenham.

### Brass Bands from Daventry.

MORE brass and military band programmes from Daventry would be greatly appreciated by many listeners.

Perhaps it is asking too much, but I think that all band performances should be equally shared by orchestral music, brass and military band performances.—W. H. FORSTER, 7, Windsor Road, Bexhill.

### The Englishman's Privilege.

SOMEONE has said that it is the Englishman's privilege to grumble. He is certainly living up to his reputation at present, judging by the large number of people who are dissatisfied, or pretend to be dissatisfied, with the B.B.C. programmes. There are some who are never happy unless they can get something to grumble about. It would be well for them to look carefully through an issue of *The Radio Times* and ask themselves if they could arrange a programme as good. That is the test: it is an easy matter for a person to find fault with what somebody else does.

It is impossible to satisfy everybody and the B.B.C. cannot expect to do so. To me, the programmes are really marvellous and well worth £5 a year instead of the 10s. imposed, which some people pay and others try to dodge.—T. BLANDY, Kingswood House, Haverfordwest.

### Broadcasting the Organ.

I HAVE compared notes with my friends about the broadcasting of organ music, and we are in agreement as to its ineffectuality. It would be interesting to have the opinion of your readers.

Most conspicuously absent are the pedal effects, and as pedal tone is one of the characteristic and indispensable features of organ music, the loss is a considerable one.

Perhaps some acoustical student could explain how those deeper tonalities escape the microphone.—GEORGE COULSON, Cameron House, Cameron Street, Belfast.

### Announcing the Weather.

I WAS surprised when I heard the announcer at 10.30 a.m. state that some people objected to the reading of the weather forecasts at dictation speed, on the ground of consequent loss of time. Surely, this indicates on the part of such objectors a great lack of that sweet reasonableness which ought to characterize our attitude towards any considered practice inaugurated for the good of large and important sections of the community, but not required by all.

Evidently, shipmasters and farmers are amongst those benefited by slow reading of the weather forecasts, and they certainly are deserving of much consideration in a matter of this kind. I earnestly hope that slow reading of the weather forecasts will be continued.—R. W. KEOGH, 142, Rathgar Road, Dublin.

### A Listener's Thanks.

HEARTY thanks to Sir Arthur Stanley for his remarks broadcast from London in appreciation of the B.B.C. and their staff. Thousands of us have little time to write you, and realize that Sir Arthur expressed exactly what we feel about our friends at Savoy Hill. Best wishes to them and Sir Arthur Stanley for 1926.—"A CRYSTAL," Willesden Junction, N.W.10.



## Our Point of View.

### IMPROVING THE CHILDREN'S HOUR.

SOME time ago, it was thought that certain improvements might be introduced with advantage into that integral part of the broadcast programmes known as the Children's Corner. The various units responsible for the presentation of this feature were admirable, yet, as a whole, it was felt that something was lacking—that those for whom the programmes were designed might not be getting the best results.

Like the remainder of the programmes, the Children's Corner had evolved from nothing, but, nevertheless, had become a definite part of the life of the most important section of the community—the rising generation. There seemed to be room for more co-ordination and systematization. So the Children's Corner from the London and Daventry Stations was put in charge of an official who had had long experience of work among children, educational and otherwise, who had children of his own and whose knowledge of entertaining children extended over many years.

### DEFINITE AIMS.

NOW it would be hard to imagine any duty more absorbing and satisfying to the right person than the organization and supervision of a Children's Corner. Equally, it is difficult and exacting. From the very outset, the problems are numerous and the solutions not easy to find.

In order to start aright, many questions arise for which answers must be found, such as the exact functions of the Children's Hour, its relation to other parts of the whole station programme; what, for this particular purpose, is a child; what constitutes a pleasing programme or an unsuccessful one, and what are the likely pitfalls for an organizer, and how can they be avoided? At the same time, there are certain definite aims which must be kept in view. The recreation provided must be of a good and interesting type, proceedings must be varied, yet, while all types of items that seem suitable must be included, an air of "happy informality" must always pervade the programmes.

Children of all ages, from extreme youth to sixteen and even eighteen years of age may claim a place in the "Corner." This, obviously, creates a difficulty, for the requirements of children included in these limits vary very widely indeed. At some stations there are two "Corners"—for those who have not entered their teens, and those who have. Other stations try to provide for the whole audience under one plan. Where this course is adopted, it is necessary to take the age range as from about eight to about fifteen years. Even then, it is difficult to find a programme suited to all who fall within these limits. In addition, variations in taste, knowledge, mentality, environment and experience, make the provision of satisfactory programmes a work that calls for much thought and careful experiment.

In the procedure adopted for London and Daventry it has been found desirable to plan programmes on a basis of four-week units.

### HELP FROM LITTLE LISTENERS.

NO effort is spared to find good artists and to obtain the right material. Auditions are held at frequent intervals and material is constantly edited. Well-known writers are commissioned to supply the best stories and other literary items. Again, attempts are often made to include outside features of unusual interest (like the roaring of the lions at Olympia). It is only right, too, that the regular and original Aunts and Uncles shall attend the studios as often as possible, but to avoid loss of freshness, newer and occasional visitors are introduced also.

From this stage, the programmes are developed on lines indicated by the correspondence from the children themselves. Those who arrange the items have this fact definitely before them all the time, and work accordingly. Of the letters sent in during November the proportion was 528 appreciations to 12 criticisms, and during December the respective figures were 681 to 7.

There is one other point. Not infrequently, disapproval is expressed of the reading of birthday greetings. Nevertheless, this is undoubtedly a popular feature. On the other hand, the numbers of those who want their birthdays mentioned "on the wireless" have increased beyond the capacity to handle them.

Some scheme will have to be devised to curtail the broadcast greetings. One is being worked out at the present time, but, whatever happens, we hope that all children who wish it will still continue to receive a birthday greeting from the B.B.C. in some form or other.

### WIRELESS IN THE WILDS.

WE can look forward to hearing something very interesting from the Baptist Missionary who is shortly going out to the Congo, and taking a seven-valve wireless receiving set with him. Fiction can tell us nothing more romantic than the stories, grave and gay, of the experiences of that noble band of men and women who, ever since we began to send missionaries from these islands to the four quarters of the globe, have carried on a work of self-sacrifice that passing years have shown to be so wonderful.

It is not difficult to imagine the comforts the missionary will derive from his wireless set; his feelings that home and those he loves are brought closer when he hears "London calling the British Isles," even although he himself may be hundreds of miles away from the next white man. But what will the natives think of the music and the mysterious voices as they come from the loud-speaker?

We can rest assured that sooner or later wireless will play its part in the work of the mission field to the same extent as it has already benefited those to whom its wonders are fast becoming regarded as commonplace.

The particular missionary who is taking out this wireless set is not likely to be troubled, at any rate for some time to come, with oscillators, although he may have some difficulty in explaining to his native audiences that atmospheric effects are less harmful than they may appear to be, even in the tropics.

## The Broadcast Pulpit.

### Link Yourself to a Great Cause.

IS there any purpose in the drudgery and monotony of life? The problem cannot be solved off-hand; there is much in life that we cannot understand, yet we should be true to the little light we have. Hold fast to the things we do know; do not allow the things we do not know to disturb the things we know. Never doubt in the darkest what we have experienced in the light; through all our varied experiences God will lead us to clearer moments of light and guidance.

We must also have a great purpose in life if we expect God to guide us. To lead an aimless life is to be at the mercy of every chance circumstance. God does not guide us simply for our own selfish ends and ambitions, but if we are trying to use our lives to make our bit of the world a little happier, brighter and better, we may confidently expect God to guide and help us. John Bright said, "Link yourself to some great cause which has its fight before it; if you do not help that cause to victory, that cause will lead you to your true manhood."—*The Rev. J. M. Halliday, Belfast.*

### Bored Still With Art.

THERE are men who will say that Art and Music and Literature are not worth while. A man looks at a great picture and wonders what anybody can see in it; he sees nothing to rave about. Or he opens a great book, and, after reading a few pages, he throws it aside. He is bored stiff. What has happened? Something like this: he thinks he has passed his verdict upon the painting or the book; but the painting and the book have passed their verdict upon him, and he has been found wanting. He has stood at the bar of some of the great things of life, and has shown that he doesn't know them when he sees them. And when a man says that he can see no use in religion, he is simply calling our attention to the defectiveness of his own eyesight. The day has gone by when religion can be disposed of by a gesture. Religion has been here for a good while now and it has come to stay.—*The Rev. J. H. Owen, Swansea.*

### Sympathy and Success.

WHEN we come to think of it, the success of anything on earth resolves itself finally into harmonious and helpful relationships. No business can prosper, no enterprise succeed, no work endure, unless this elementary principle is carried out. The most elaborate organization, the most delicate and perfect mechanism can never make up for the absence of brotherly feeling and common sympathy.—*The Rev. George Festonby, Stoke-on-Trent.*

### A Wonderful Jubilee.

IN October last there was celebrated a jubilee wonderful in the history of missions and of the progress of civilization. For it was a jubilee which marked spiritual and economic progress and at the same time centred round the person of a man who had pioneered it all, and through fifty years was the master mind guiding it and is still alive, Dr. Robert Laws. Of all the people who took part in that celebration he alone could visualize the extraordinary contrast of the present with the past. On October 12th, 1875, a little steamer sailed into Lake Nyassa; it came not for trading or Government purposes, but to carry the message of peace to a people harried by war and living under the shadow of a great dread.

Here Livingstone not many years before had travelled, meeting the scenes of desolation that war had caused until he wrote, "There is blood everywhere."

If you ask us what has been the greatest evangelist in Nyasaland, without hesitation everyone of us will answer, education and schools. Here people learned the will of God, that it is peace and not war, labour and not indolence, cleanliness and not dirt, health and not sickness. Here the light broke upon them, revealing a God who is in the world to-day guiding, controlling and calling them into His fellowship.—*Rev. Dr. Donald Fraser, of Livingstonia.*







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## LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning  
January 17th.0.30. Cries of London.  
Francis Wheatley, R.A., 1747-1806.Edited by  
OF LADIES PINK.HURFET S. RYAN  
(as published in and of The  
Daily News Wireless for Home  
Listeners)

WINIFRED FISHER

SIX IN THE ORCHESTRA,  
HAROLD BROWN

1. "The Song of the Lark" (Solo)

2. "The Song of the Lark" (Solo)

3. "The Song of the Lark" (Solo)

4. "The Song of the Lark" (Solo)

5. "The Song of the Lark" (Solo)

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18. "The Song of the Lark" (Solo)

19. "The Song of the Lark" (Solo)

20. "The Song of the Lark" (Solo)

## TUESDAY, Jan. 19th.

10.20.—Time Signal from Greenwich  
Lunch-Lump Music from the  
Holborn RestaurantTransmission to Schools SIR  
H. WALLINGTON DAVIES M.A.  
"Elementary Music"4.15.—Time Signal from Greenwich  
"The Rewards of Motherhood,"  
by M. and W. H. H.4.15.—Organ and Orchestral Music,  
played from Shepherd's Bush  
Theatre5.15.—FOR THE CHILDREN Songs  
of the Wireless Chorus. A Story  
told by Lady Cynthia Asquith  
"The Three Musketeers Up  
to Date," by E. Le Breton  
MastersConcert.  
"The Song of the Lark" (Solo)

"The Song of the Lark" (Solo)

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"The Song of the Lark" (Solo)

## "THE TELL-TALE HEART."

A Dramatic Monologue

Edgar Allan Poe.

With Music by

JOHN FOLDS.

10.30. An Hour of Music

provided by

HARRY PLUNKET GREENE

and

IDA KIDDER Soprano

SYDNEY J. WILSON Piano

11.0.—TIME SIGNAL FROM GREENWICH

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## FRIDAY, Jan. 22nd.

10.20.—Time Signal from Greenwich  
Music played during Luncheon  
at the Hotel Metropole.

1.15.—REPORT

THE PEOPLE'S CONSTITUTION

SOCIETY

THE R. and C. Quartet

ENID MEIER

(Mezzo Soprano)

HARRY HOPEWELL

(Baritone)

FOR THE CHILDREN

Music by Alex. Fryer

from the Radio

1.15.—TIME SIGNAL FROM GREENWICH

WEATHER FORECAST AND 1ST

GENERAL NEWS BULLETIN

Summary of the Wireless Papers

for the Week

Mr. PERRY SCHOLEN

B.B.C. Music Critic

ANGUS MORRISON—Recital

of Mozart's Piano Sonatas

Season III

MAJOR WALTER

ARRETT: Under Two

Captains

The Royal Regiment of Artillery

String Band

(By kind permission of the Officers,

Royal Artillery)

Capt. E. C. STRETTON M.V.O.

Director of Music, Royal Artillery.

THE BAND

Overture, "Private Orders"

8.45.—"The War in Spain."

A Short One-Act Dramatic Play

Written for Broadcasting by

RICHARD HUGHES

Presented by R. E. JEFFREY

Produced by HOWARD ROSE

Scenes—The Home of the Dreamer.

Time—The Present

Characters:

(In the order of their speaking)

A Dreamer, HENRY DUNBAR

A Voice, MICHAEL HOGAN

Mother

HABEL CONSTANTRON

Mary, PHILLIS PANTING

Mary's Father (alias the Pope)

HERBERT ROSS

The Spaniard

VICTOR LEWISON

8.45.—DAVID BUCHAN

(Solo Pianoforte)

"The Song of the Lark" (Solo)

MICHAEL HEAD

Songs at the Piano

"Ones" (Solo) Thomas Rowland

and to the Fair "Kite Cries"

"The Magic of the Present"

Megan (Solo) Jane Corbett

THE BAND

"Dance of the Hours" (Solo)

Guendola (Solo) Ponchell

SEATRICE HARRISON

Sara (Solo) H. H. H.

"Adonizade" Sonata, arr. Sara

DAVID BUCHAN

"Pap'lon" (Solo) Grieg

Arabesque in G (Solo) Debussy

THE BAND

Suite de Ballet, "Princes Gelo"

Colin MacLeod Campbell

(Continued on the next page.)







**Week Beginning  
January 17th**

3.45.—Dan Carroll and his "De-  
cameron" Band: Shenkman  
and his "Buffalo" Band, re-  
layed from the Palace de Danco  
4.45. 1. oration topics, Estelle Steel  
Harper, "The Birmingham Ad-  
vocate's New 'David Cox'  
In 1899."  
5.15.—CHILDREN'S CORNER  
6.15.—Children's Letters.  
7.15.—LOVELLS PICTURE  
HOUSE PICTURES  
Conductor, PAUL REMMEL.  
7.30. Programmes S.B. from London.  
7.45. Mr F RAW, B.Sc., F.R.S. (of  
the Birmingham Natural History  
and Philosophical Society)  
Animal Tracks of the Midland  
Coun. Measures."  
8.15.—Programmes S.B. from London.  
8.45.—Close down.



**2LS Leeds-Bradford Programmes. 321 M. 340 M. 6ST**

Week Beginning Sunday, January 17th.

- SUNDAY, January 17th.**  
**A Grand Concert.**  
 In Aid of the  
**NATIONAL INSTITUTE FOR THE BLIND.**  
 relayed from  
 St. George's Hall, Bradford.  
**THE YORKS HIRE MILITARY BAND** (Bradford).  
 Conducted by  
**ALBERT CARPENTER**  
 8.15.—SERVICE relayed from Queen's Hall, Leeds. Arranged by the late HARRY SHAW of the United Metropolitan Chorus, Temple Road, Leeds.  
 10.15.—PROGRAMME S.B. from London.

- MONDAY, January 18th.**  
 4.0.—Afternoon Concert.  
 5.30.—CHILDREN'S CORNER. An Evening with Uncle Bob.  
 5.50.—Children's Letters.  
 6.0.—The Station Trio.  
 6.10.—PROGRAMME S.B. from London.

- TUESDAY, January 19th.**  
 4.0.—The Majestic Symphonic Dance Orchestra, under the personal direction of Fred Kitchen and Harry Davidson.  
 5.0.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER. We Go Down a Mile with Uncle Max and Uncle George.  
 5.50.—Children's Letters.

**BIRMINGHAM NEWS.**

"AN evening with Mendelssohn" is the title of the programme from the Birmingham Station on Sunday, January 17th, 1926, when at 9.30 p.m. the Station Orchestra will be conducted by Mr. Joseph Lewis and Mr. Nigel Dallaway will play, with the Orchestra, the Concerto, Opus 40, in D Minor. Hardly a day passes but that Mr. Dallaway is not heard in some parts of the programme from the Birmingham Station. Not only does he accompany nearly every artist who broadcasts, but he is also the pianist in the Station Wind and Piano Quintet.

Nothing is able to drive Mr. Sydney Rogers entirely away from his garden, but as a slight concession to the wintry weather, he has consented to deal with "The Frame Cultivation of Vegetables" on Monday. The evening programme on the same day includes the name of Miss Eda Beattie, who is by birth an Australian, and commenced very early to develop her voice, being sent at the age of sixteen to Paris to study under the late Matilde Marchesi, with whom she remained three years. Her first engagement of importance was with the Quinlan Opera Company, and she recently joined the B.N.O.C., with whom she has been ever since.

Miss Marjorie Booth and Mr. Dennis Noble will be heard on January 22nd in a programme mainly of Music. Comedy, both vocal and orchestral. Mr. Noble was born at Bristol and joined the Cathedral Choir when he was nine. He served in the Army during the war, and on his return to civil life took the juvenile lead in *Head Over Heels* at the Adelphi in 1923. His musical career also includes that of the position of chorister at Westminster Abbey from 1922 to 1925. He is now a member of the B.N.O.C.

- 8.0.—The BAND of the FIRST (OR CHATHAM) DIVISION of the ROYAL MARINES, relayed from Fenton Street Drill Hall, Leeds. Director of Music, Capt. Charles Hobbs.  
 7.0-12.0.—PROGRAMME S.B. from London.

- WEDNESDAY, January 20th.**  
 11.30-12.30.—Music.  
 4.0.—The Scala Symphony Orchestra relayed from the Scala Theatre, London.  
 5.0.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER.  
 5.50.—Children's Letters.  
 6.0.—The BAND of the FIRST (OR CHATHAM) DIVISION of the ROYAL MARINES, relayed from Fenton Street Drill Hall, Leeds. Director of Music, Capt. Charles Hobbs.  
 7.0-12.0.—PROGRAMME S.B. from London.

- THURSDAY, January 21st.**  
 11.30-12.30.—The Harrogate Royal Bath Quartet, relayed from Harrogate.  
 4.0.—The Majestic Symphonic Dance Orchestra, under the personal direction of Fred Kitchen and Harry Davidson.  
 5.0.—Dr. Frank H. Jones, F.R.G.S., "Hercules of Science."  
 5.15.—CHILDREN'S CORNER.  
 5.50.—Children's Letters.  
 6.0.—The Scala Symphony Orchestra, relayed from the Scala Theatre, Leeds.  
 6.55.—PROGRAMME S.B. from London.  
 7.40.—Scouts' Corner: "Scout Work in Palestine," by Mr. A. WATSON M.L.N.F.S.  
 8.0-12.0.—PROGRAMME S.B. from London.

- FRIDAY, January 22nd.**  
 11.30-12.30.—Music.  
 3.30.—Talk to Local Schools. Mr. H. Bardgett, M.A., B.Sc., "Musical Appreciation."  
 4.0.—The Scala Symphony Orchestra, relayed from the Scala Theatre, Leeds.  
 5.0.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER.  
 5.50.—Children's Letters.  
 6.0.—The BAND of the FIRST (OR CHATHAM) DIVISION of the ROYAL MARINES, relayed from Fenton Street Drill Hall, Leeds. Director of Music, Capt. Charles Hobbs.  
 7.0.—PROGRAMME S.B. from London.  
 7.40.—Mr. PERCY ROBINSON, F.R.I.B.A., "The Growth of Modern Leeds: Its Buildings and Institutions."  
 8.0-12.0.—PROGRAMME S.B. from London.

- SATURDAY, January 23rd.**  
 11.30-12.30.—The Harrogate Royal Bath Quartet, relayed from Harrogate.  
 4.0.—The Majestic Symphonic Dance Orchestra, under the personal direction of Fred Kitchen and Harry Davidson.  
 5.0.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER. In vitation Day.  
 5.50.—Children's Letters.  
 6.0.—The Scala Symphony Orchestra, relayed from the Scala Theatre, Leeds.  
 7.0-12.0.—PROGRAMME S.B. from London.

**Stoke-on-Trent Programmes. 306 M.**

Week Beginning Sunday, January 17th.

- SUNDAY, January 17th.**  
 1.30-5.30.—MILITARY BAND PROGRAMME. S.B. from London.  
 8.15.—SERVICE, relayed from St. Peter's Church. Address by the Rev. PERCY STEVENS, of the Church Missionary Society, London. Hymns by the CHOIR of St. Peter's.  
 9.0-12.0.—PROGRAMME S.B. from London.

- MONDAY, January 18th.**  
 4.0.—The Capital Theatre Orchestra.  
 5.0.—CHILDREN'S CORNER.  
 5.40.—Children's Letters.  
 5.45.—Teens' Corner.  
 6.0.—Light Music.  
 7.0-12.0.—PROGRAMME S.B. from London.

- TUESDAY, January 19th.**  
 1.30-1.45.—Music Lecture. Gramophone Lecture Recital.  
 3.30.—Afternoon Topics. "Ladies and Gentlemen," by John R. B. Macefield.  
 4.0.—The Capital Theatre Orchestra.  
 5.0.—CHILDREN'S CORNER.  
 5.40.—Children's Letters.  
 5.45.—Teens' Corner.  
 6.0.—Light Music.  
 7.0-12.0.—PROGRAMME S.B. from London.

- WEDNESDAY, January 20th.**  
 4.0.—The Capital Theatre Orchestra.  
 5.0.—CHILDREN'S CORNER.  
 5.40.—Children's Letters.  
 5.45.—Teens' Corner.  
 6.0.—Station Topics.  
 6.20.—Light Music.  
 6.30.—PROGRAMME S.B. from London.

- Musical Comedy Night.**  
**MOLLIE HACKNEY**  
**GLADYS PEAKE** (Contralto).  
**MARTHA FROST** (Comedienne).  
**FRANK EDGE** (Tenor).  
**CECIL COOPER** (Baritone).  
**W. T. BONNER** (Solo Pianoforte and Accompanist).  
 8.0.—**MOLLIE HACKNEY** and **CECIL COOPER**  
 "The End, Farewell" ("Kalinka") ..... *Print*  
 "Trot Here, Trot There" ("Verone") ..... *Message*  
**GLADYS PEAKE**  
 "O Peaceful England" ("Merry England") ..... *German*  
 "The Garden of Love" ("Veronique") ..... *Message*  
**FRANK EDGE**  
 "A Spring of Rosemary" ("A Princess of Kensington") ..... *German*  
 "Think Not" ("Ma Mio Rosette") ..... *Coryll*

- MARTHA FROST**  
 "Here Comes Toofus" ("Rainbow the Map") ..... *Frank*  
 "I'll Like to Be My Mother" ("To-night's the Night") ..... *Putens*

- CECIL COOPER**  
 "My Own Little Country" ..... *Monckton*  
 "Sailor Girl" ..... *Monckton*  
**MOLLIE HACKNEY**  
 "The Petals of the Plum Tree" ("Sun Toy") ..... *Sidney Jones*  
 "The Glo-Maiden" ("Rod H. Seal") ..... *Salmon*

- MARTHA FROST** and **CECIL COOPER**  
 "Supposing" ("Baby Bunting") ..... *Keen*  
 "They Didn't Believe Me" ("To-night's the Night") ..... *Keen*

- W. T. BONNER**  
 Study ..... *Chopin*  
 Study on Black Keys ..... *Chopin*  
 "LADY'S PEAK" ..... *Chopin*  
 "All the Moods and I" ("Tom") ..... *Chopin*  
 "Vision Song" ("Lune Time") ..... *Schubert, arr. Chappin*  
**MOLLIE HACKNEY**  
 "My Own Little Country" ..... *Monckton*  
 "Farewell, My Love" ("Frasquita") ..... *Lehar*  
**FRANK EDGE**  
 "With Such a Dainty Dame" ..... *Chopin*  
 "Our Tale is Told" ("Rose of Persia") ..... *Chopin*  
**MARTHA FROST**  
 "The Never Asked Me Twice" ("Tale") ..... *Hirsch*  
 "Augh-ah-ah" ("Song") ..... *Tale*

- MOLLIE HACKNEY** and **FRANK EDGE**  
 "Love's Scentry" ("Madame Pompadour") ..... *Les Fall*  
 "Come to Arcadia" ("Merry England") ..... *German*  
**CECIL COOPER**  
 "A Bachelor Gay" ("The Maid of the Mountains") ..... *Fraser-Simson*  
 "Queen of My Heart" ("Dorothy") ..... *Chopin*  
**MOLLIE HACKNEY**, **GLADYS PEAKE**, **FRANK EDGE**, **CECIL COOPER**  
 "Joy of Sorrow" ("Rose of Persia") ..... *Sullivan*  
 10.0-12.0.—PROGRAMME S.B. from London.

- THURSDAY, January 21st.**  
 1.30-1.45.—Midday Transmission.  
 3.30.—Afternoon Topics. Welsh Music by Kate A. Thomson.  
 4.0.—The Capital Theatre Orchestra.  
 5.0.—CHILDREN'S CORNER.  
 5.40.—Children's Letters.  
 5.45.—Teens' Corner.  
 6.0.—Light Music.  
 6.30.—PROGRAMME S.B. from London.  
 7.40.—"Photographic Apparatus" (2), by Mr. E. MARKS.  
 8.0-12.0.—PROGRAMME S.B. from London.

- FRIDAY, January 22nd.**  
 1.30.—School Transmission. Musical Appreciation, by Mr. R. Noble.  
 4.0.—Station Concert.  
 5.0.—CHILDREN'S CORNER.  
 5.40.—Children's Letters.  
 5.45.—Teens' Corner.  
 6.0.—Light Music.  
 6.15.—Beethoven's Symphony No. 5, Opus 67: Allegro con vivo, Andante con moto, Allegro.  
 6.45.—PROGRAMME S.B. from London.  
 7.40.—"The Romance of the Potter," by Mr. FRANK LAMBERT.  
 8.0-12.0.—PROGRAMME S.B. from London.

- SATURDAY, January 23rd.**  
 1.30.—Afternoon Topics: "A Morning at a Police Court," by Mrs. F. G. Headmore, J.P.  
 4.0.—The Capital Theatre Orchestra.  
 5.0.—CHILDREN'S CORNER.  
 5.40.—Children's Letters.  
 5.45.—Teens' Corner.  
 6.0.—Light Music.  
 6.30-12.0.—PROGRAMME S.B. from London.



386 M.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Davertry) Programme will be found on page 187.

## SUNDAY, Jan. 17th.

### SYMPHONY CONCERT.

GERTRUDE JOHNSON

(Chlorura Soprano).

HERBERT THORPE (Tenor).

PEGGYALD S. MICAL

THE WIRELESS AUGMENTED

ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE

3.30. THE ORCHESTRA

Overture, "Phedra" by Massenet

3.45. HERBERT THORPE

"O My Love Mine"

"Where Be You Going?"

3.55. GERTRUDE JOHNSON

The Rose and the Dog

"Catherine Berries"

"The Snow Maiden"

"Hymn to the Sun"

4.15. R. NALD S. MICAL

Allegro Moderato

Finale

4.35. GERTRUDE JOHNSON,

HERBERT THORPE and

ORCHESTRA

Operatic Scene,

"LA TRAVIATA"

(Verdi).

Soprano and Tenor, Duet from

1st Act.

Soprano, "Ah fors e lui"

5.30. THE ORCHESTRA

Symphony in C Major, Sch.

3rd Movement, Sch.

Allegro Vivace; 4th M.

Alto, Finale—Allegro

### Studio Service.

9.0. Organ Voluntary

The Station Choir, Hymn

"Even as the Sun was set"

(Methodist Hymn, No. 910).

Bible Reading.

Canticle, "The Hymn"

"I am a Hymn" (Congregational Hymn

No. 894).

The Rev. R. SCOTT FRANK

(at Westbourne Wesleyan

Church). Religious Address.

Chorus: Hymn, "Abide With

Me" (Methodist Hymn, No.

911).

Collect and Vesper.

Organ Voluntary

10.1. WEATHER FORECAST AND NEWS.

Local News.

MARY LONDON

HELEN BOYE (Violin),

LILA GARCIA (Oboe),

LILIAN WHITAKER (Piano).

LEE K. HOLDS, B.A. (Poetry

Recitation)

# BOURNEMOUTH PROGRAMMES.

Week Beginning  
January 17th.

9.30. THE ORCHESTRA

Mary London

3.30. MARY LONDON

"A Christmas Carol"

THE ORCHESTRA

"Lullaby" by Ted Bay

3.55. MARY LONDON

"Bon Jour Salut"

THE ORCHESTRA

4.0. MARY LONDON

"Lullaby" by Ted Bay

4.15. MARY LONDON

"Lullaby" by Ted Bay

4.30. MARY LONDON

"Lullaby" by Ted Bay

4.45. MARY LONDON

"Lullaby" by Ted Bay

5.0. MARY LONDON

"Lullaby" by Ted Bay

5.15. MARY LONDON

"Lullaby" by Ted Bay

5.30. MARY LONDON

"Lullaby" by Ted Bay

5.45. MARY LONDON

"Lullaby" by Ted Bay

6.0. MARY LONDON

"Lullaby" by Ted Bay

6.15. MARY LONDON

"Lullaby" by Ted Bay

6.30. MARY LONDON

"Lullaby" by Ted Bay

6.45. MARY LONDON

"Lullaby" by Ted Bay

7.0. MARY LONDON

"Lullaby" by Ted Bay

7.15. MARY LONDON

"Lullaby" by Ted Bay

7.30. MARY LONDON

"Lullaby" by Ted Bay

7.45. MARY LONDON

"Lullaby" by Ted Bay

8.0. MARY LONDON

"Lullaby" by Ted Bay

8.15. MARY LONDON

"Lullaby" by Ted Bay

8.30. MARY LONDON

"Lullaby" by Ted Bay

8.45. MARY LONDON

"Lullaby" by Ted Bay

9.0. MARY LONDON

"Lullaby" by Ted Bay

9.15. MARY LONDON

"Lullaby" by Ted Bay

9.30. MARY LONDON

"Lullaby" by Ted Bay

9.45. MARY LONDON

"Lullaby" by Ted Bay

10.0. MARY LONDON

"Lullaby" by Ted Bay

10.15. MARY LONDON

"Lullaby" by Ted Bay

10.30. MARY LONDON

"Lullaby" by Ted Bay

10.45. MARY LONDON

"Lullaby" by Ted Bay

11.0. MARY LONDON

"Lullaby" by Ted Bay

11.15. MARY LONDON

"Lullaby" by Ted Bay

11.30. MARY LONDON

"Lullaby" by Ted Bay

6.0. Musical Interlude

6.30. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

6.45. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

7.0. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

7.15. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

7.30. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

7.45. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

8.0. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

8.15. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

8.30. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

8.45. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

9.0. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

9.15. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

9.30. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

9.45. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

10.0. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

10.15. Farmers Talk: "The Manage

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Mr. J. Waters.

10.30. Farmers Talk: "The Manage

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Mr. J. Waters.

10.45. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

11.0. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

11.15. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

11.30. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

11.45. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

12.0. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

12.15. Farmers Talk: "The Manage

ment of the Lambing Pen," by

Mr. J. Waters.

LIGHT AIRY

Green Broken Song" (Tom

John)

THE ORCHESTRA

Overture, "Ionianthe", Bull

LIGHT AIRY

"The Palm Trees" (The

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SWA  
353 M.

The letters S, B, P, etc. in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 157.

# SUNDAY, Jan. 17th.

30-30 MILITARY BAND PROGRAMME S.B. from London

6.30 Religious Service  
by Rev. J. J. Jones, M.A.  
Llanidloes Presbyterian Church, Pembrokeshire.  
The Rev. E. P. JONES.

## A SYMPHONY CONCERT

STILES ALLEN (Soprano)  
LOUIS GODOWSKI (Solo Violin)

THE STATION SYMPHONY  
ORCHESTRA

LEONARD B. SHIELD

WARWICK BRAITHWAITE  
THE ORCHESTRA

STILES ALLEN

"To the Forest"  
Nav. Tho' My Heart Be  
Break"  
LOUIS GODOWSKI AND  
ORCHESTRA

Concerto in D for Violin &  
Orchestra  
Weather Forecast and News  
Local News

8.15 THE ORCHESTRA  
Symphony No. 5 in E Major (Op.  
95)  
LOUIS GODOWSKI  
Nocturne in D Chopin  
Twenty-fourth Caprice

STILES ALLEN AND

1.15 SILENT FILM  
11.0 SILENT FILM

# MONDAY, Jan. 18th.

12.30-1.30 Music from  
Cox's Cafe. Music by Mum  
and a Dance Band

2.30 Organ Recital, relayed from  
the Capitol Cinema.

3.30-The Station Trio: Frank  
Thomas (Violin), Frank Whit-  
nall (Violoncello), Vera Mc-  
Combs Thomas (Piano)

5.15-School Term-time: "Mr  
Walker of Derry." A Descrip-  
tion of the Siege and Relief of  
Londonderry, by Mr. Guy  
Powers M.A.

5.45-4.30-The Station Trio.

5.0 CARDIFF RADIO "FIVE  
O'CLOCK'S" Mr. P. J. Har-  
ries, "Small Economies for  
the Housewife."

6.30-CHILDREN'S CORNER.  
The Letter Box

6.15-Teens' Corner: A Tale for  
Teens

6.30-Programme S.B. from London.

## MERRIMENT AND MYSTERY.

EDWARD SYDNEY

(Entertainer)  
REUBEN L. GRIFFITHS  
DANCE BAND.

# CARDIFF PROGRAMMES.

8.0 THE BAND.

I told "When I Think of  
You"  
Fox-trot "She's Everybody's  
Sweetheart"  
Waltz, "Midnight Waltz"

Walter Donaldson  
Fox-trot "Why Do I Love  
You?"  
George Gershwin

8.20 EDWARD SYDNEY

She Seems to Know

Stentor's Record

"Some Time, Never"

8.30 THE BAND

Fox-trot "You're Just a Few  
Feet from an Old Friend"

Lucien Dran

Waltz "When You and I Were  
Seventeen"

Fox-trot "Rose Marie"

Ed. Fred

8.45 The London Radio Repertory

Players.

Including

HERN

MICHAEL H. KIAN.

"THE STALLIONS OF GORE"

AS I

The scene is an old moated  
house at Gore Ash the seat of  
Mr. Pries a friend-Sir Ralph  
West a keen sportsman and  
he just returned from

staying the week-end

The Action takes place in the

8.15 THE BAND

Fox-trot "If You Knew Sam"

"Ukulele Lady"

Kuhn and Whiting

Waltz "Bygone"

Tipsey, Abrahamson and Warner

Fox-trot "Yes, Sir, That's My  
Baby"

Kuhn and Warner

8.30 EDWARD SYDNEY

"She Was Wonderful"

AS I

9.4 THE BAND

Fox-trot "De Sylva and Sherman"

Fox-trot "Paddy's Madeline"

Waltz "Babette"

B. Nicholls

10.0-Programme S.B. from London.

10.30 THE BAND.

Fox-trot "3's a String Around  
My Finger"

Fox-trot "Dipping in the Moon-  
light"

Waltz "I Love the Moon"

Rubens

Fox-trot "Ukulele Baby"

and Bloom

Fox-trot "Merry-Go-Round"

Bossa "Rhubarb and Mince"

Fox-trot "Sunny Havana"

B. Nicholls

11.0-Close down.

## TUESDAY, Jan. 19th.

3.0-A Short Concert of Gramophone

Records

3.15-School Transmission Sir H.

Walford Davies, Mus. Doc.,

"Music" S.B. from London.

3.45-The Station Trio: Frank

Thomas (Violin), Frank Whit-

nall (Violoncello), Vera McCombs

Thomas (Piano)

4.15-Tea Time Music from the Car-

ton Restaurant.

5.0 CARDIFF RADIO "FIVE

O'CLOCK'S" Mr. P. J. Har-

ries, "Richard Savage at

Bristol and Luncheon"

5.30-CHILDREN'S CORNER

6.5-The Letter Box

6.15-Teens' Corner "The World's

Famous Artists-(3) Reader

Capitane"

6.30-12.0 Programme S.B. from Lon-

don

## WEDNESDAY, Jan. 20th.

12.30-1.30 Lunch-Time Mu-

sic by Muskat's Dance Band.

3.0-4.0-Fa-kum and h

5.0-CARDIFF RADIO "FIVE

O'CLOCK'S" Mr. R. C. Bruce

5.30-CHILDREN'S CORNER

6.5-The Letter Box

6.15-Teens' Corner Mr. J. J.

Read S.B. from London

6.45-Local Radio Station's Bu-

7.0-Weather Forecast and News.

Prof. O. J. PATTEN M.A.

"Tramp of the Late"

7.25-ANGUS MORRISON (Solo

7.35-Royal Horticultural Soc.

7.40-Dr. JAMES J. SIMPSON

M.A., D.Sc., Keeper of Zoo-

logy at the National Museum

of Wales. "Mr. Lady's

Front Animal to Wear"

"In Praise of Music"

-No. 1.

GLYN EASTMAN (Bar)

THE "SWA" CHORUS

THE STATION ORCHESTRA

WARWICK BRAITHWAITE

THE ORCHESTRA

Prelude, Act III, "The Master

sings"

THE CHOIR

8.15 GLYN EASTMAN

"To Music"

THE ORCHESTRA

"The Rattle of Spring" Spindling

"Triphos with a late walk

And the mountain top that

show themselves when he did

TRIO AND CHOIR

"Come Ladies and Lads"

English Maypole Dance

Welsh Folk Dance

8.25 STRINGS.

"Delicious Makara" T. P. D.

8.35 THE ORCHESTRA

Ballet Music from "Rasputin"

"Hut quoniam cannot

8.45 GLYN EASTMAN

"The Two Grenadiers"

Schumann

# Week Beginning January 17th.

9.30 THE ORCHESTRA

March, "The Triumph of Right"

"Lohengrin" "Alford

Rakoczy March" "Bristol

The work of hopeless

9.15 THE ORCHESTRA

9.30-12.0 Programme S.B. from Lon-

don

9.5 GLYN EASTMAN

"I Attempt From Love"

"Sharp vision"

"Their jealous pen"

10.10 STRINGS

"Trojan" Prelude

"And the one world in my mind"

"the heavenly tune, yet it"

"Of human mould with grief"

GLYN EASTMAN

"All (ren)"

9.25 THE ORCHESTRA

Lohengrin

"I listen to laugh for fear of

being played to sleep"

9.35 GLYN EASTMAN

"I Am a Roamer"

THE ORCHESTRA

"Punch and Judy Show"

"The Cake Walk" D. H.

"The Wagon Solitaire"

9.50 THE CHOIR

"Chorus (Chorus)"

"Music" "Beethoven"

10.0-Weather Forecast and News

Mr. GILBERT

10.30 "The Charm of the Fiddle"-2.

An Interpretation

LEONARD B. SHIELD

(Leader of "SWA" Orchestra)

11.0-Close down

## THURSDAY, Jan. 21st.

12.30-1.30 Lunch-time Music from

the Carlton Restaurant

3.0-4.30 An Afternoon Concert.

LANCELOT DOSSOR (Baritone)

THE STATION ORCHESTRA

WARWICK BRAITHWAITE

3.2-CARDIFF RADIO "FIVE

O'CLOCK'S" Mr. Richard

3.30 CHILDREN'S CORNER

6.15 Teens' Corner Guides Pro-

gramme

6.35-Programme S.B. from London

7.40 E. L. BRETON MARTIN

S.B. from London

MIXED DOUBLES

Duet by

MARJORIE BOOTH (Contralto)

and

DENNIS NOBLE (Baritone)

OLIVE FRANKS (Soprano)

and

SEYMOUR DOSSOR

FELICE RYDE

J. H. DEWENT

THE STATION ORCHESTRA:

Warwick Braithwaite

(Continued on the next page.)



5WA  
353 M.

## CARDIFF PROGRAMMES.

(Continued from the previous page.)

Week Beginning  
January 17th.

- 8.0. THE ORCHESTRA  
Selection, "The Bohemian Girl"  
*Lullu*
- 8.15. MARJORIE BOOTH and  
DENNIS NOBLE  
"You and I and I"  
and "You"  
"Make a Feast of Me"  
*Monckton*
- 8.35. INSTRUMENTAL DIET  
OLIVE FRANKS and  
SEYMOUR DOSS  
"O'vely Night"  
Snowdrops  
Dear Love of Mine  
*During Thomas*
- 9.40. THE ORCHESTRA  
Four Lullies  
Jig, Gavotte  
Villagers' Dance  
*Philips*
- 9.55. THE OLD, OLD STORY,  
By Harold Holand  
EPISODE 1  
A sitting-room at a flat in West  
Kensington.  
Characters: An Ordinary Girl and  
an Ordinary Man  
EPISODE 2  
A London Street—the Interior of  
a London Bus—in the Picture  
Theatres  
Characters: Liz and Bert  
EPISODE 3  
A drawing-room in a house in  
the City  
Characters: Ethel and Percy  
EPISODE 4  
Part 1—A scene in a country field  
Characters: Mary and Farmer  
John  
Part 2—A room in the farmhouse.  
Characters: Same as in Part 1  
Fifty years later

- 9.10. MARJORIE BOOTH and  
DENNIS NOBLE  
The Coming of a Dream  
*Knigh*
- 9.20. THE ORCHESTRA  
Selection, "The Lady of the  
Lake"  
*Monckton*
- 9.35. OLIVE FRANKS and  
SEYMOUR DOSS  
A Night in Venice  
and "Night, Dear Heart"  
*Monckton*
- 9.40. THE ORCHESTRA  
Festivities  
March "The King's Hussars"  
and "Musette"  
*Monckton*
- 10.0-12.0. Programme S.B. from Lon-  
don

## FRIDAY, Jan. 22nd.

- 3.0. A Short Concert of Gramophone  
Records.
- 3.15. Transmission Waver-  
dering in Canada and Among  
the Red Indians, by the Rev.  
F. W. MOXLEY, F.R.G.S.
- 3.45. The Station Trio  
Thomas (Violin), Frank Whit-  
nail (Violoncello), Vera M.  
Crompton (Piano)
- 4.15. Ten-time Music from the Car-  
lton Restaurant
- 5.0. CARDIFF RADIO FIVE  
O'CLOCK NEWS
- 5.30. CHILDREN'S CORNER  
The Letter Box
- 6.15. Evening Corner  
S.B. from  
London

- 6.30.—Programme S.B. from London  
7.40. Prof. E. ERNEST HUGHES  
M.A. "Wales—(1) The Land  
and Its Laws." S.B. from  
London

## A VARIETY PROGRAMME

- KATHERINE BACON  
"The Station Orchestra"  
WAWWICK BRATHWAITE  
HE ORCHESTRA  
"Bronze Horses"  
"A Dream of Egypt"  
Woodjacks Pinden
- 8.20. KATHERINE BACON  
"Ye Sweet"  
Retreat  
"Barberina"  
Minuet  
"Jeux d'eau"  
Ravel
- 8.30. "A MARRIAGE FOR  
MARGED"  
By R. H. Thomas

- Mrs. Llewellyn  
Miss McDONALD TAYLOR  
Marged EVELYN SHAPLEY  
Mrs. Hughes  
Miss WETHERSPOON  
Trevor THE AUTHOR  
The theme is one of a mother and  
daughter who both have defin-  
ite ideas as to whom Marged  
ought to marry. Mrs. Llewellyn  
is frank and enthusiastic even  
her advocacy of the merits of  
some of the Shop, but Marged,  
permeated bent in another direc-  
tion is reticent. Too much  
about the play must not be re-  
vealed there is a reason for  
this reticence

It has a domestic setting, the  
one being a Welsh miner's  
home. Twelve years before the  
time of the play, the village  
"Tannymlyn" has suffered the  
catastrophe of a colliery disaster

- 8.5. KATHERINE BACON  
"The Station Orchestra"  
"Caprice in B Minor"  
THE ORCHESTRA  
Selection, "Veronique"  
9.30.—Programme S.B. from London  
10.30-12.0. MORRIS OWNERS  
"EVEN"  
Cabaret and Dance, relayed from  
The City Hall, Cardiff  
Music by J. A. K. HYLTON  
Band of the Kit Cat Club,  
London

## SATURDAY, Jan. 23rd.

- 12.30-1.30.—Lunch time. Music re-  
layed from the Carlton Restaurant  
and
- 3.0-4.0. Falkman and his Orchestra,  
relayed from the Capitol  
Cinema.
- 5.0.—The Damsel, relayed from Cox's  
Café. Music by Monks' and  
Dance Band
- 5.30. THE GREEN CORNER  
6.5. The Letter Box  
6.15. The Charm  
of the Spotted Woodpecker,  
by Mr. Richmond Hellyar.
- 6.30.—Programme S.B. from London.  
7.40. Capt. A. B. BUDGE: Rugby  
Cricket
- 8.0-12.0.—Programme S.B. from Lon-  
don

482 M.

## SWANSEA PROGRAMMES.

Week Beginning  
January 17th.

- SUNDAY, January 17th.
- 3.30-5.30.—MILITARY BAND PRO-  
GRAMME. S.B. from London
- 6.0-8.0.—Services.  
Relayed from Capel Gomer  
The Rev. R. S. ROBERTS, B.A.
- 9.0.—WEATHER FORECAST AND NEWS.  
Local News
- 9.15-11.0.—Programme S.B. from  
Cardiff
- MONDAY, January 18th.
- 4.0.—The Castle Cinema Orchestra  
Selection, "The Bohemian Girl"  
and "The Lady of the Lake"  
and "The King's Hussars"  
and "Musette"  
and "Bronze Horses"  
and "A Dream of Egypt"  
and "Woodjacks Pinden"
- 5.0.—The Post Bag  
and "The Letter Box"
- 5.15.—Now Dance Records.  
and "The Letter Box"
- 6.0.—The Post Bag  
and "The Letter Box"
- 6.30-11.0.—Programme S.B. from  
London
- TUESDAY, January 19th.
- 4.0.—Gramophone Concert.
- 4.15.—The Station Trio
- 5.30.—CHILDREN'S CORNER  
The Post Bag
- 6.15.—"The World's Famous Artists"  
—(3) "Pondor Chas. spine." S.B.  
from Cardiff
- 8.0.—Programme S.B. from  
London

## WEDNESDAY, January 20th.

- 4.0.—The Castle Cinema Orchestra.  
5.0.—Afternoon Topics and Records  
(Vocal).
- 5.30.—CHILDREN'S CORNER.  
6.5.—The Post Bag
- 6.15.—Mr. J. C. Griffith-Jones: "The  
Books We Read"
- 6.30.—Programme S.B. from London.
- 7.40.—Dr. J. J. SIMPSON, M.A.,  
D.Sc., "My Lady's Purse—  
From Animal to Weaver." S.B.  
from Cardiff
- 8.0-11.0.—Programme S.B. from  
London

## THURSDAY, January 21st.

- 4.0.—The J. W. Barlow Trio.  
5.0.—Afternoon Talk: Mr. J. Arthur  
Webb, "Feathered Outlaws  
Common and Otherwise."
- 5.15.—Dance Records.
- 5.30.—CHILDREN'S CORNER.  
6.5.—The Post Bag
- 6.15.—Teens' Corner: "Guides' Pro-  
gramme." S.B. from Cardiff.
- 6.30.—Programme S.B. from London.
- 7.40.—Programme S.B. from Cardiff.
- 8.0-12.0.—Programme S.B. from  
London

## FRIDAY, January 22nd.

- 3.0.—Transmission to Schools. Mr.  
A. A. Fordham and Mr. G. M. A.  
Griffiths
- 3.45.—The Castle Cinema Orchestra,  
relayed from the Castle Cinema.  
Musical Director, Jack Arnold.

- 5.0.—Afternoon Topical.  
5.15.—Gramophone Records (Classi-  
cal)
- 5.30.—CHILDREN'S CORNER  
6.5.—The Post Bag
- 6.15.—Talk to Teens.
- 6.30.—Programme S.B. from London
- 7.40.—Prof. E. ERNEST HUGHES,  
M.A., "Wales—(1) The Land  
and Its Laws."

## MUSIC AND SONG.

- MARGARET FRANCIS  
(Soprano).  
SEYMOUR COLLINS  
(Tenor)
- THE YSTALFERA PRIZE  
BAND  
Conductor, JOHN HOTKIN.
- 8.0. THE BAND  
March, "Cossack"  
Overture, "Post and Peasant"  
Supper
- MARGARET FRANCIS.  
"Una Voce Poco Fa" ("Il Bar-  
biere di Siviglia")  
"Three Barrow Songs"  
Coleridge-Taylor  
"Oh! What Comes Over the  
Sea"  
"When I Am Dead,  
My Dearest"  
"Unmindful  
of the Roses"
- THE BAND.  
"Halkonea" (Cornet Solo)  
Rimmer  
(Soloist, ISLWYN KINDRICK.)  
Selection, "Echoes of the Opera"  
Rimmer

SEYMOUR COLLINS  
Will Entertain with Popular Songs  
of the Moment

- THE BAND.  
Selection, "Pondor"  
Berthel, arr. Rimmer
- MARGARET FRANCIS  
Recit., et Air de La "L'Enfant  
Prodigue"  
"I Love Thee"  
Who is Sylvia?"

- THE BAND  
"Kentucky Home" (Euphonium  
Solo)  
Solist, W. WILLIAMS  
Soloist, W. WILLIAMS
- 9.30-11.0.—Programme S.B. from  
London

## SATURDAY, January 23rd.

- 4.0.—The Castle Cinema Orchestra.  
5.0. A Short Pianoforte Recital by  
T. D. JONES
- 5.30. CHILDREN'S CORNER.  
6.5. The Post Bag
- 6.15. Teens' Corner: "The Charm  
of the Spotted Woodpecker,"  
by Mr. Richmond Hellyar.  
S.B. from Cardiff
- 6.30.—Programme S.B. from London.
- 7.40.—Programme S.B. from Cardiff.
- 10.0-12.0.—Programme S.B. from  
London



22Y  
378 M.

# MANCHESTER PROGRAMMES.

Week Beginning  
January 17th.

The latest B.B. printed in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Oventry) Programme will be found on page 157

## SUNDAY, Jan. 17th.

"THE TENDER GRACE OF A DAY  
GONE BY"

REGINALD WHITEHEAD

FREDERICK W. JOHNSON

THE RYECHAMPEL VOCAL

Conductor, JACK RAMSEY.  
Accompanist, SADIE STEWART

3.30. THE VOCAL SOCIETY.

"The Song of the Lyre" (Cope)  
"A Love Song" (Knight)

"The Song of the Lyre" (Cope)  
"A Love Song" (Knight)

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"The Song of the Lyre" (Cope)  
"A Love Song" (Knight)

9.0. WEATHER FORECAST AND NEWS.  
Late News.

SONGS AND INSTRUMENTAL  
MUSIC.

THE CASANO STRING OCTET  
GUTHRIE EDWARD

(Soprano)

9.15. THE OCTET.

"The Song of the Lyre" (Cope)  
"A Love Song" (Knight)

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"The Song of the Lyre" (Cope)  
"A Love Song" (Knight)

GLADYS SWEENEY  
"When'er a Snowflake"

"The Pipes of Pan" (Monckton)

Selects, "The Merry Widow" (Lehar)

"Reminiscences of Scotland" (Caldwell)

"The Song of the Lyre" (Cope)

"A Love Song" (Knight)

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## WEDNESDAY, Jan. 20th.

"The Song of the Lyre" (Cope)

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## TUESDAY, Jan. 19th.

1.15-2.0. Tuesday Midday Society's  
Concert, relayed from Bould-  
sworth Hall. Margaret Corbould  
(Mezzo-Soprano). Carl Fuchs

3.25. School Transmission (Seniors).  
How Bananas Reach the  
Table. Mr. Edward J. J.

4.45. A. L. and R. G. J. J.

4.0. A. L. and R. G. J. J.

4.15. Tea-time Concert. Gladys Tun-  
stall (Contralto). The Station  
Quartet.

5.15. CHILDREN'S CORNER.  
6.0. The Majestic "Celebrity"  
Orchestra. Musical Director  
Gerard W. Bright, relayed from  
the Hotel Majestic, St. Anne's  
on the Sea.

7.0. WEATHER FORECAST AND NEWS.  
Topical Talk. S.B. from London.

7.2. AN. T. S. M. J. J.

7.40. M. G. H. BOWKER.

8.0. PHILEMON. S.B. from Lon-  
don.

8.5. Light Orchestra Music.  
THE STATION ORCHESTRA.  
Conductor, T. H. MORRISON.  
March, "Admirals Ah". Both  
Orchestra and Band.

9.0. SPECIAL RECITAL.  
HELEN HENSCHL.  
(Songs at the Piano).  
EDWARD ISAACS.  
Soprano.

9.15. L. E. B. and F. G. J. J.

9.30. L. E. B. and F. G. J. J.

9.45. L. E. B. and F. G. J. J.

10.0. L. E. B. and F. G. J. J.

10.15. L. E. B. and F. G. J. J.

10.30. L. E. B. and F. G. J. J.

10.45. L. E. B. and F. G. J. J.

11.0. L. E. B. and F. G. J. J.

11.15. L. E. B. and F. G. J. J.

11.30. L. E. B. and F. G. J. J.

11.45. L. E. B. and F. G. J. J.

12.0. L. E. B. and F. G. J. J.

12.15. L. E. B. and F. G. J. J.

12.30. L. E. B. and F. G. J. J.

12.45. L. E. B. and F. G. J. J.

1.0. L. E. B. and F. G. J. J.

1.15. L. E. B. and F. G. J. J.

1.30. L. E. B. and F. G. J. J.

1.45. L. E. B. and F. G. J. J.

2.0. L. E. B. and F. G. J. J.

2.15. L. E. B. and F. G. J. J.

2.30. L. E. B. and F. G. J. J.

2.45. L. E. B. and F. G. J. J.

3.0. L. E. B. and F. G. J. J.

## THE ORCHESTRA

Woodland Dance, Children's  
Dance. Rustic Dance.

WILLIAM ANDERSON

Death.

Miss. M. J. J.

"Blow, Blow, Thine Winter."

THE STATION DRAMATIC

COMPANY

"DAVID GARRICK"

W. J. J.

WALTER FLINGE

David Garrick.

VICTOR SMYTHE

Mrs. Sarah MARY EASTWOOD

BETTY ELSMORE

Mr. Smith. TOM WILSON

Mr. Jones. CHARLES NESBITT

Squire. Ch. J.

A. G. MITCHESON

EXCERPT

House. (An arrangement  
agreed upon.)

(Continued on the next page.)



22Y  
378 M.

## MANCHESTER PROGRAMMES.

Week Beginning  
January 17th.

(Continued from the previous page.)

**EXCERPT II.**  
The Same—After Dinner. (On  
the honour of a gentleman.)  
**EXCERPT III.**  
The Same—After Dinner. (On  
the honour of a gentleman.)  
The Following Morning. (Love  
will find a way.)  
Excerpts Arranged and Presented  
by

VICTOR SMYTHE.

Where the Bee Sucks "Arne  
I

**THE ORCHESTRA**  
Suite, "The March of the Valleys"  
Moreno  
**WILLIAM ANDERSON.**  
"It Was a Lover"  
Under the Greenwood Tree

**THE ORCHESTRA**  
"The Dance of the Hours"  
VIII

## THURSDAY, Jan. 21st.

11.30-12.30.—Concert by the Station

4.30.—Afternoon Talk: Lieut. A. E. Spry, R.N.V.R., "Smugglers."

4.45.—"The Last Concert" (Auto-Piano Recital by J. Meadows.)

5.0.—"The Last Concert" (Auto-Piano Recital by J. Meadows.)

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H. ATTWATER (Tenor).  
TOM HAWORTH (Baritone).  
WALTER HAYDN STAVELLEY  
(Solo Pianoforte and Accompanist).  
THE STATION ORCHESTRA

**TRIO:**  
DORIS PARKER (Piano),  
D. H. SMITH (Violin),  
A. E. M. LIVESLEY (Cello)

SID FISHER (Hornist),  
A. E. M. LIVESLEY

"Have You Seen But a White"  
I

"A Prater"

"Cherry, My Lane Wilson"  
TOM HAWORTH.

"The Two Gnomes"  
Schumann

"Ma Vierge"  
V. V. P.

SID FISHER.

"The Boss to the House"  
"I Love to be a Sailor"  
Loud

WALTER HAYDN STAVELLEY.

Invitation to the Dance  
Walter Tausig

VENA McLEAN

"Sally"  
Brahms

"Rondeau"  
Ponchielli

Trios in G Major  
Allegro—Andante—Allegretto.

H. ATTWATER

"The Secret"  
Scott

"I Know a Lovely Garden"  
G. D'Hardelot

TOM HAWORTH

"Non Più Andrai"  
Mozart

"Invitation"  
Brahms

ALICE LIVESLEY

"When Pinks Fly Home"  
H. Attwater

"Sally"  
Brahms

"Sally"  
Brahms

SID FISHER.

"I'm Ninety Four This Morn-"  
ing

"It's Nice to Get Up in the"  
Morning

"It's Nice to Get Up in the"  
Morning

"It's Nice to Get Up in the"  
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"It's Nice to Get Up in the"  
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"It's Nice to Get Up in the"  
Morning

VENA McLEAN  
"If My Boats Were Only"  
Winged"  
"To the Beach"  
H. ATTWATER

"On With the Mokey"  
"I Pag-"  
"Nacci"  
"When a Farmer"  
THE TRIO.

Scherzo and Finale from Trio in  
G Major

10.0-12.0. Programme S.B. from  
London

10.0-12.0. Programme S.B. from  
London

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10.0-12.0. Programme S.B. from  
London

FRED PAYNE  
"Black Eyed B"  
"Sunny Havana"  
"Oh, How I've Waited For"

THE ORCHESTRA  
"Three Daisies"  
BETTY WHEATLEY  
"Wild Flower"

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THE ORCHESTRA  
"Three Daisies"  
BETTY WHEATLEY  
"Wild Flower"

## LIVERPOOL PROGRAMMES.

Week Beginning  
January 17th.6LV  
315 M.

SUNDAY



5NO  
404 M.

The letters "B.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 167.

### SUNDAY, Jan. 17th.

11.30 AM. *Radio Times* from London

#### STUDIO SERVICE

THE STATION QUINTETT  
Conductor EDWARD CLARK

10.45—Quintet in A Major for Piano, Violin and Strings Cesar Franck

15. THE 5ND CHORAL SOCIETY OF THE

Hymn "Art Thou Weary" A. and M. No. 254 Second Tune

10.45—Hymn "Art Thou Weary" A. and M. No. 254 Second Tune

10.45—Hymn "Art Thou Weary" A. and M. No. 254 Second Tune

10.45—Hymn "Art Thou Weary" A. and M. No. 254 Second Tune

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10.45—Hymn "Art Thou Weary" A. and M. No. 254 Second Tune

## NEWCASTLE PROGRAMMES.

Week Beginning  
January 17th.

### WEDNESDAY, Jan. 20th.

5.0-5.30. Time to School

5.30-6.0. Time to School

6.0-6.30. Time to School

6.30-7.0. Time to School

7.0-7.30. Time to School

7.30-8.0. Time to School

8.0-8.30. Time to School

8.30-9.0. Time to School

9.0-9.30. Time to School

9.30-10.0. Time to School

10.0-10.30. Time to School

10.30-11.0. Time to School

11.0-11.30. Time to School

11.30-12.0. Time to School

12.0-12.30. Time to School

12.30-1.0. Time to School

1.0-1.30. Time to School

1.30-2.0. Time to School

2.0-2.30. Time to School

2.30-3.0. Time to School

3.0-3.30. Time to School

3.30-4.0. Time to School

4.0-4.30. Time to School

4.30-5.0. Time to School

5.0-5.30. Time to School

5.30-6.0. Time to School

6.0-6.30. Time to School

6.30-7.0. Time to School

7.0-7.30. Time to School

7.30-8.0. Time to School

8.0-8.30. Time to School

8.30-9.0. Time to School

9.0-9.30. Time to School

9.30-10.0. Time to School

10.0-10.30. Time to School

10.30-11.0. Time to School

11.0-11.30. Time to School

11.30-12.0. Time to School

12.0-12.30. Time to School

12.30-1.0. Time to School

1.0-1.30. Time to School

1.30-2.0. Time to School

2.0-2.30. Time to School

2.30-3.0. Time to School

3.0-3.30. Time to School

4.0 Mrs. K. Latnam. "Wood

15. Music from Caxton's New

15. CHILDREN'S CORNER

5.0 WILLIAM ANDERSON (Ba

50. Market Prices for Farmers

5.0. Opportunity Overseas—Soul

7.25. ANGUS MORRISON (Solo

7.40. Mr R. G. LUNNON "Inv

7.40. HELEN HENSCHKE

7.40. EDWARD ISAACS (Piano)

7.40. THE STATION SYMPHONY

7.40. THE ORCHESTRA

7.40. HELEN HENSCHKE

7.40. Clear and Cool (The Lark

7.40. Did You Ever? (The Lark

7.40. In Dreams (The Lark)

7.40. Cuckoo (The Lark)

7.40. EDWARD ISAACS and L.

7.40. First Concerto for Piano and

7.40. Allegro con molto Largo Ad

7.40. HELEN HENSCHKE

7.40. I'm Seven can Come Sunday

7.40. William Taylor

7.40. The Oak and the Ash

7.40. Bridgewater Fair

7.40. EDWARD ISAACS

7.40. Improvisation in F Sharp Major

7.40. Sprung on an 18th Century

7.40. Country Dance by Grete

7.40. Programmes S.B. from Lon

7.40. Programmes S.B. from Lon

7.40. Programmes S.B. from Lon

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3.0-3.30. Time to School

3.30-4.0. Time to School

4.0-4.30. Time to School

4.30-5.0. Time to School

5.0-5.30. Time to School

5.30-6.0. Time to School

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6.30-7.0. Time to School

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8.30-9.0. Time to School

9.0-9.30. Time to School

9.30-10.0. Time to School

10.0-10.30. Time to School

10.30-11.0. Time to School

11.0-11.30. Time to School

11.30-12.0. Time to School

12.0-12.30. Time to School

12.30-1.0. Time to School

1.0-1.30. Time to School

1.30-2.0. Time to School

2.0-2.30. Time to School

2.30-3.0. Time to School

3.0-3.30. Time to School

3.30-4.0. Time to School

4.0-4.30. Time to School

4.30-5.0. Time to School

5.0-5.30. Time to School

5.30-6.0. Time to School

6.0-6.30. Time to School

6.30-7.0. Time to School

7.0-7.30. Time to School

7.30-8.0. Time to School

8.0-8.30. Time to School

8.30-9.0. Time to School

9.0-9.30. Time to School

9.30-10.0. Time to School

10.0-10.30. Time to School

10.30-11.0. Time to School

11.0-11.30. Time to School

11.30-12.0. Time to School

12.0-12.30. Time to School

12.30-1.0. Time to School

1.0-1.30. Time to School

1.30-2.0. Time to School

### THURSDAY, Jan. 21st.

1.30-2.0. Time to School

2.0-2.30. Time to School

2.30-3.0. Time to School

3.0-3.30. Time to School

3.30-4.0. Time to School

4.0-4.30. Time to School

4.30-5.0. Time to School

5.0-5.30. Time to School

5.30-6.0. Time to School

6.0-6.30. Time to School

6.30-7.0. Time to School

### FRIDAY, Jan. 22nd.

3.0-3.30. Time to School

3.30-4.0. Time to School

4.0-4.30. Time to School

4.30-5.0. Time to School

5.0-5.30. Time to School

5.30-6.0. Time to School

6.0-6.30. Time to School

6.30-7.0. Time to School

7.0-7.30. Time to School

7.30-8.0. Time to School

8.0-8.30. Time to School

8.30-9.0. Time to School

9.0-9.30. Time to School

9.30-10.0. Time to School

10.0-10.30. Time to School

10.30-11.0. Time to School

11.0-11.30. Time to School

11.30-12.0. Time to School

CHAPPELL  
and  
WEBER

pianos are in use at  
the various stations of  
the B.B.C.

(Continued on the next page.)



404 M.

# NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

Week Beginning  
January 17th.

Instrumental Variety.	2.50	1 M. 11 L.
GEORGE KORTER (Zither).	2.00	1 M. 11 L.
B. C. A. CLOUGH	2.00	1 M. 11 L.
EVA TAYLOR	2.00	1 M. 11 L.
LARRY PELL	2.00	1 M. 11 L.
BILLY PINKHEAD	2.00	1 M. 11 L.
TOM CLOUGH	2.00	1 M. 11 L.
EVA TAYLOR	2.00	1 M. 11 L.
Other Stations.	2.00	1 M. 11 L.
SATURDAY, Jan. 23rd.	2.00	1 M. 11 L.

4.15. Music from Coxon's New Gal	4.15	4.15
7.25. ANGUS MORRISON (Solo)	7.25	7.25
7.40. Mr. JOHN KENMIR	7.40	7.40
8.0.20	8.0	8.0

Mr. Andrew Shaw was born in a ...  
He then went on a concert ...  
one occasion singing in a little piece ...  
The Prince of Nowhere

## NEWCASTLE NEWS.

A ...  
when seventeen years of age. She ...  
studied under Thomas Meux, and was ...  
made an Associate in 1921. She ...  
and then returned to the Academy ...  
Scholarship, and on that same day ...  
received an offer from the British ...  
National Opera Company.

The study up to the p ...  
note, as the supposed ...  
in warning Pauline's hand

55C  
422 M.

# GLASGOW PROGRAMMES.

Week Beginning  
January 17th.

The short "S.B." printed in italics in best programmes signify a Simultaneous Broadcast from the station mentioned.  
**The High-Power (Darenty) Prdg amme will be found on page 157.**

SUNDAY, Jan. 17th.

5.30-6.30. MILITARY BAND PRO-	5.30	5.30
6.0-6.15. HOW BELLS and ORGAN	6.0	6.0
RECI-TAL. S.H. from London	6.15	6.15
CHAMBER MUSIC.	6.30	6.30
AMY SAMUEL	6.45	6.45
DESSIE SPENCE, JOHN B.	7.0	7.0
A. CARRUTHERS.	7.15	7.15
Trio in E Major	7.30	7.30
AMY SAMUEL.	7.45	7.45
DESSIE SPENCE, JOHN B.	8.0	8.0
A. CARRUTHERS.	8.15	8.15
10.30. -Close down.	10.30	10.30

MONDAY, Jan. 18th.

4.0.-THE WIRELESS QUARTET.	4.0	4.0
5.15. CHILDREN'S CORNER	5.15	5.15
6.15. THE PIANOFORTE SONATAS OF	6.15	6.15
BEETHOVEN	6.30	6.30
THE STATION ORCHESTRA	6.45	6.45
T. C. STERNDALE BENNETT	7.0	7.0
THE STATION ORCHESTRA	7.15	7.15
HE SEPTA CA. OTHERS	7.30	7.30
THE STATION ORCHESTRA	7.45	7.45
8.0. T. C. STERNDALE BENNETT.	8.0	8.0
8.15. "RADIO RADIANCE."	8.15	8.15
9.15. FIFTH MORRIS	9.15	9.15
TOMMY HANDLEY	9.30	9.30

TUESDAY, Jan. 19th.

5.25-5.55. Broadcast to Schools.	5.25	5.25
6.15. Prof R. S. Rait (B.Sc., M.A.,	6.15	6.15
LL.D.) "The War of Inven-	6.30	6.30
tion."	6.45	6.45
6.45. Mr. P. J. ...	7.0	7.0
6.45. Musical Interlude.	7.15	7.15
6.45. The ...	7.30	7.30
6.45. Afternoon Topics: Mr. B. G.	7.45	7.45
Aston, "Witchcraft—The Case	8.0	8.0
Against Witchcraft."	8.15	8.15
6.45. CHILDREN'S CORNER	8.30	8.30
6.45. ...	8.45	8.45
6.45. ...	9.0	9.0
6.45. ...	9.15	9.15
6.45. ...	9.30	9.30

5.30. ...	5.30	5.30
5.40. ...	5.40	5.40
5.50. ...	5.50	5.50
6.0-6.2. ...	6.0	6.0
6.15. ...	6.15	6.15
6.30. ...	6.30	6.30
6.45. ...	6.45	6.45
7.0. ...	7.0	7.0
7.15. ...	7.15	7.15
7.30. ...	7.30	7.30
7.45. ...	7.45	7.45
8.0. ...	8.0	8.0
8.15. ...	8.15	8.15
8.30. ...	8.30	8.30
8.45. ...	8.45	8.45
9.0. ...	9.0	9.0
9.15. ...	9.15	9.15
9.30. ...	9.30	9.30

WEDNESDAY, Jan. 20th.

11.10-12.10. ...	11.10	11.10
1.25-1.55. ...	1.25	1.25
1.55. ...	1.55	1.55

CHORAL AND ORCHESTRAL.  
THE STATION ORCHESTRA  
Conducted by  
THOMAS A. CARRUTHERS.  
8.0. THE CHOIR AND  
ORCHESTRA  
"A Song of Destiny" - Brahms  
(Continued on the next page.)





























By Appointment to Her Majesty the King

# Why you should choose

# C.A.V.

## ACCUMULATORS



With every C.A.V. H.T.3 there is a handle free.

Can be tapped every 2 volts, if desired.

Permanently sealed, practically unspillable.

Every cell insulated by air, preventing inter-cell leakage and ensuring utmost efficiency. All cells are securely fixed with insulating wax, making damage in transit impossible.

Compiled in a handsome specially prepared acid-resisting box, of the smallest dimensions, 7 x 8 x 7 1/2" high.

Supplied at 1/- per volt, as illustrated.

List No. 537. Fully charged (first charge free).

List No. 534. Uncharged condition (for export).

## When you buy a C.A.V. ACCUMULATOR

you are obtaining 33 years' experience.

Read Mr. Simmonds' opinion. Buy to-day a C.A.V. H.T.3 and really enjoy radio.

J. J. SIMMONDS, M.R.S.A.  
Member of the Royal Society of Arts  
London, W. 1

I have used the C.A.V. H.T.3 accumulator in my radio set, and I can say that it is the best I have ever used. It is very reliable and gives a steady current. I have used it for a long time and it has never failed me. I can recommend it to anyone who is looking for a good accumulator.

heavy discharge when power valves are used.

The internal resistance is very high, owing to the use of the best quality materials.

In the C.A.V. H.T.3 accumulator system, the cells are arranged in a special way, so that they can be used for a long time without any need for maintenance.

(Signed) E. J. SIMMONDS.

For your L.T. Supply, "ACTON" ACCUMULATORS—now available in GLASS. These are supplied at the same price as our "Acton" range in celluloid cases and give the maximum value, both in price and capacity.

2 VOLT RANGE.			
TESTED IGNITION.	CAPACITY ACTUAL.	PRICE.	FIRST CHARGE.
40	12	£ 1 0	1/6
60	18	1 5	2/6
80	24	1 10	3/6
100	30	1 15	4/6
120	36	2 0	5/6

Write for a copy of our Complete Radio Catalogue.

**C.A. Vandervell & Co. Ltd.**  
ACTON VALE, LONDON, W. 3.  
Manchester Branch: 35, BRIDGE STREET.







# The Valve in the Purple Box /

# MARCONI VALVES

## Make your set perfect

Marconi Valves are perfect in construction and performance and dependable in every way. There is a type for every specific radio purpose, designed to give lasting service and unfailing satisfaction.



The name first was composed in early 1960 after guaranteeing the first American staff on peace terms during the Hanoi and I F days of 1961-2 transfers and compounds.

Marxist Labor publication, No. R 1 435 u 4 a. I am in the choice of the correct leaf of this for every radio purpose. It will for a copy.

Ask for the Value  
in the Purple Box  
at all Radio Dealers.

THE MARCONI PHONE COMPANY, LIMITED

Registered Offices: Marcom House, Strand, London, W.C. 2.

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**Branches:** Aberdeen, Inverness, Dundee, Perth, Glasgow, Edinburgh, London, Liverpool, Manchester, Newcastle, Nottingham, Southampton, Swansea.



# AN OPEN LETTER TO THE PELMAN INSTITUTE.

By a Celebrated London Editor.

MY DEAR SIRS,—

I should never have sat down to write to you about the Pelman System if two friends of mine, both editors, had not infuriated me by calling it "bluff." We were dining together, and I was the guest of one of them, so I could not work off my fury at the moment, though we did have some little argument.

I said, "If it is bluff, then Psychology must be bluff, and the Honour Mods. Logic course at Oxford: part of the Grey Books is almost exactly that."

"When I said bluff," my host explained, "I did not mean that the instruction offered is valueless. I am ready to take your word that it has value. I mean that it doesn't and cannot give the results which Pelman students are said to anticipate."

Well, you must take my word again. I have certainly found that it does all they claim for it."

They both looked at me surprised.

"You?" one asked, wrinkling his nose.

"Surely you don't mean to say . . ." began the other.

"Yes, I do mean to say," I retorted. "I have been through the course and I consider it most useful, as a stimulant, not to the mind only, but to the . . . what shall I call it, soul, spirit, character, or God? Anyway, you know what I mean."

No doubt," was the cautious answer, "a man like you can get benefit from it. You are trained to take in that sort of thing. But what good can it do clerks and housemaids, bricklayers and motor-bus men? It must be beyond them altogether."

Something happened at that moment to sidetrack the conversation. I had no chance to start again. But directly I got home I sat down to continue it on paper. I wanted to get my mind clear as to what exactly were the effects of the System (here was one result of it!), and the best way of finding out what one thinks about anything is to write out one's ideas just as they come.

## For Brain-Workers.

The first thought that came to me was this. My editor friend's argument was the opposite of that which most people employ. Most people say: "Whatever can be the good of it to you? You use your brain in your occupation. We can understand anyone who does routine work finding it useful to take a course of mind-training, but a journalist's mind is always at work."

I answered one such objector in this wise:—

"You know, don't you, that gymnasts, acrobats, and heavy weight-lifters practise several hours a day?"

"I have heard so," he replied.

"And that pianists spend hours at the piano, keeping their fingers supple, strengthening their memories and gaining command over expression?"

"Yes, that is so."

"And that singers must give their voices constant exercise in order to be able to use them with full effect?"

"That, too, I am aware of."

"Well then," I said, "why should you be surprised that one who has to use his mind, as gymnasts use their muscles, pianists their fingers, and singers

their voices, should find it advantageous to do mind exercises?"

"I had not thought of it in that way," he faltered.

## And for Routine-Workers.

In the same Socratic fashion I should like to have attacked my editor friend.

"It is a fact, is it not," I should have asked him, "that those who make it their aim to excel at golf or billiards must begin by learning very simple strokes, going on gradually to more difficult ones?"

"Of course."

"So that there is nothing to prevent anyone from becoming proficient at these games, if the right method is used from the beginning and followed step by step with determination?"

"No obstacle at all."

"Why, then," I should have inquired, "do you suppose it to be beyond the power of a clerk or a domestic servant, an artisan or a mechanic, to benefit by mind-training begun simply and in a manner which they can perfectly well understand?"

I think that would have floored him!

But I should not have left it at that.

"Most people, you must have noticed," I should have continued, "make scarcely any use of their minds, even in the occupations which they follow for a living. Outside their occupations they miss all the pleasure and interest which come from a developed intelligence. They need to be taught exercises for the intelligence. They need to be given confidence in themselves. They need encouragement to believe that they can do anything they choose if they choose to go the right way about it. Those needs the System seems to me to fulfil."

I am sure the editor's scepticism would have been shaken.

## The Organization of Mind.

J. L. Garvin wrote, or said, once—I have never forgotten his suggestion: "Let us have chairs endowed in all our universities for the organization of mind, so that men may see, not merely that there is no such thing as forgetting, but that they are daily wasting mental gifts and faculties which it is a pure delight to exercise."

The organization of mind, that is, I take it, your aim, and it is certainly the achievement of your System.

Most people seem to think they have settled the matter of mind organization once and for all when they have said regretfully, "I'm not clever."

The difference between those who go ahead in the world and those who stay where they started are seldom differences in brain-power. The successful are not as a rule the most intellectual. They are those who have the most confidence in themselves, who know how to make the best use of the intellect they possess.

## People with Axe-Intellects.

I have seen Russian peasants, using their axes only, build better wooden houses than many carpenters could build with every kind of tool at their disposal. . . . So there are numbers of people

who, with axe-intellects which they have learned to apply to the best advantage, make more of their lives than people with a fuller and more delicate mental equipment.

Whether one's intellect be like a complete tool-chest or like an axe, one must be trained to use it. It can only be used effectually by those who have gained skill from practice, confidence from encouragement, discipline from control. These may be gained, it seems to me, by anybody who takes the trouble to master the twelve little books in which your System is developed.

Just as, after Body Exercises, the muscles respond more readily and the throws become more supple and every movement is more alert, so, after the Mind Exercises, Thought is more active, the Reason works more rapidly, the Intelligence is at once springier and firmer in its grasp.

## Bracing the Spirit.

As I worked through the twelve little Grey Books, I felt, not merely increased quickness of perception, increased agility of mental process. I felt also their bracing effect upon the spirit. That is, I consider, the most valuable of their effects. If your System had no higher aim than to increase earning capacity, to train the mind for material ends, it might be equally successful, but it would not be interesting. Its interest for all who believe that mind-organization is the one road to improving the conditions of our existence, lies this: that it is not mere money-getting which is set before Pelman students, but the development of all their faculties to the highest pitch.

It is never too soon to begin learning how to make the best use of one's faculties. It is never too late to learn.

That might be your motto, and with it I will end this long letter provoked by my two editor friends. I feel better now that I have got it off my chest!

## "The Efficient Mind."



Pelmanism, which is quite simple and interesting to follow, is fully described in a book entitled 'The Efficient Mind'. You can have a copy of this book, gratis and post free, by posting the coupon printed below to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Or if you

would like to call and see the Chief Consultant, please do so. He will be pleased to advise you at any point and will charge no fee for the consultation.

POST THIS FREE COUPON TO-DAY.

TO THE PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street,  
London, W.C.1

Sir,—Please send me, gratis and post free, a copy of 'THE EFFICIENT MIND,' with full particulars showing how I can enrol for a course of Pelmanism on the most convenient terms.

Name . . . . .

Address . . . . .

City . . . . .

Post Office . . . . .

If coupon is sent in an OPEN envelope it only needs to be stamped. No return need be made.



KEEP YOUR WIRELESS  
SET IN "TUNE"

# Osram Valves

for Broadcasting

*The G.E.C.-your guarantee*





## Ribbons of steel

—the same century-old principles of construction are employed in every Cossor Grid.

FROM bank to bank across a girder bridge a train speeds on its way. A hundred tons or more of living freight suspended in mid-air on a few ribbons of steel. Such is the skill of man. Rigidity is the Alpha and Omega of bridge construction. Without rigidity no bridge can withstand the devastating forces of Nature.

Rigidity, too, is the very essence of successful Valve construction. Without rigidity there must be distortion and microphonic noises. Compare the Cossor Grid with the ordinary spiral Grid and you'll instantly appreciate why the Cossor Valve has won such a unique reputation for purity of tone.

The Cossor Grid is a wonderful piece of miniature engineering. It is built up on a stout metal Grid band, and each turn of the wire is secured in three positions—35 places in all. Was there ever such rigidity?

Combine that with the Cossor electron-retaining system of design and you'll readily recognise why the Cossor is by far the most popular British Valve.

Everywhere it is earning golden laurels for a mellowness of tone hitherto considered impossible.

Before choosing your next Valve ask your Dealer to show you the Wuncell — the Cossor Dull Emitter. Functioning at a dull red glow (almost invisible in daylight) it is, indeed, a super-economy valve with an abnormally long life. For the first time it is possible to obtain a low temperature valve in every way as sensitive as the best bright emitter. The secret of Wuncell success is to be found in its wonderful filament. Instead of a wire, whittled down to the point of fragility, the filament used in the Wuncell is built up layer upon layer under the Cossor patent process. Instead of weakness there is strength.



**The Wuncell Dull Emitter**  
Voltage 2.5 volts. Consumption 3 amp.  
\*WR1 for D.C. for a.c. 14/-  
\*WR2 for H.F. amplification 14/-

**The Cossor Loud Speaker**  
Valve W3

Voltage 2.5 volts. Consumption 5 amp.  
Price 18/6

\*Also in WR Series, with special switch and resistance in line to enable a.c. being used with 2.4 or 2.5 A. filament for

WR1 for Detector and L.F. 16/-  
WR2 for H.F. amplification 16/-

# Cossor



## OURSELVES — AND THE ELECTRICAL IMPULSE.



# Brandes

"That radio contrivance of yours, Smith; it talks very naturally. The fellow holding forth on what to plant in the garden might well be in this room."

"Ah yes! It's a Brandes; an old friend of mine. Always did sound clearly and well. Thank Heaven the fellow is not in the room, anyhow. It too easily reminds me that my wife will probably lend her moral support to my doing some gardening on Sunday morning."

"Yes, but why is it so appreciably better than most? I had dinner with Brown-Jones last week. His port is excellent, but his radio is execrating; I wanted to throw things."

"Well, these Brandes fellows claim that they build their instruments from an expert knowledge of radio acoustics."

"I don't know what radio acoustics is from Adam."

"My dear Jackson, of course you don't. Neither do I, technically."

"Well, tell me what you know about it."

"You perhaps know that acoustics is the science of sound?"

"Well, ye-es!"

"Right! Radio acoustics is the science of transforming the electrical impulse into audible sound."

"Do you mean that the electrical impulse is the electrical energy which carries the transmitted power from the studio to the receiver?"

"Precisely!"

"And that the Brandes instrument is constructed with the correct scientific elements for a most able transformation into audible sound?"

"As you say, dear fellow! Brandes are thoughtful radio builders and seventeen years' intimate association with electrical impulse must have given them a lift above the others."

"Well, that youngster of mine is pestering me for a loud-speaker—I'll see that it's a Brandes."

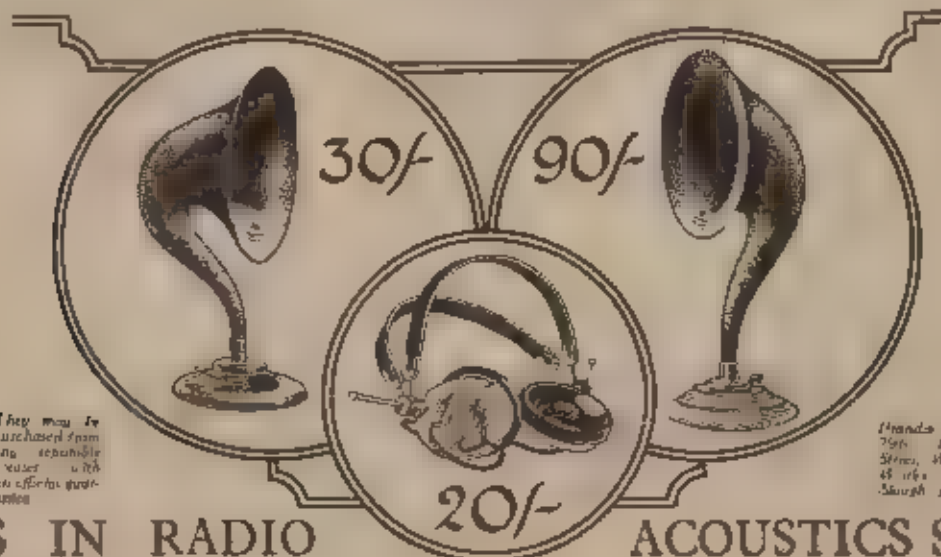
"I should! You have heard mine—ah! The Savoy Bands coming through. Don't give John any more whisky. He'll probably want us to fox-trot with him."

"No sir! On the contrary, I am thinking of investing in a Brandes."

THE TABLE-TALKER

MATCHED TONE  
HEADPHONES

THE BRANDOLA



*They may be  
purchased from  
any reputable  
dealer with  
an efficient guar-  
antee*

*Brandes Ltd.  
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Street, W. 1  
45, W. 1  
South Beach*

EXPERTS IN RADIO

ACOUSTICS SINCE 1908

*Radio Advertising*





# Burndept

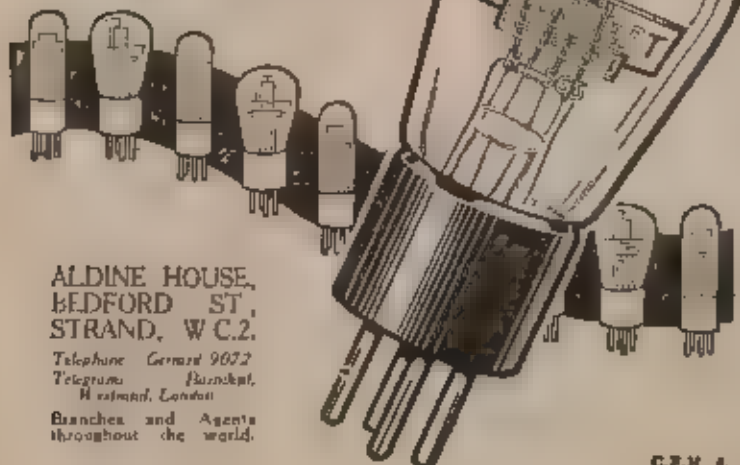
## Super VALVES

*are fully guaranteed*

**B**URNDEPT are indisputably the best valves for every make of wireless set. When we first made the Burndept set we realised that the only thing required to achieve complete success was better valves. After long and costly experiment, the Burndept valve was produced — the supreme achievement of wireless research.

Even if you have not a Burndept set, try the Burndept valves. It will enable you to get better results than you have yet acquired. But the perfect combination is a complete Burndept installation.

Burndept Valves and Complete Wireless Sets are obtainable from Agents everywhere. Hear him before you buy any other make.



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C-7.H.4.

# FELLOWS WIRELESS



**BUY BY POST  
AND SAVE MONEY**

Order all your wireless requirements from us by post. We can supply you with everything from an insulator to a five-valve cabinet set. The quality of our goods is entirely beyond reproach — the cost is low because you can only obtain goods direct from us and we save you the middleman's profit. You can have every confidence in ordering by post, because all our goods are sent on SEVEN DAYS APPROVAL against cash, packing free, carriage forward (unless postage is stated). Take advantage of this unique offer, fill in the coupon below and post it to us to day. If the article you want is not shown here write for our 40-page illustrated catalogue free.



## THE LITTLE GIANT TWO-VALVE SET.

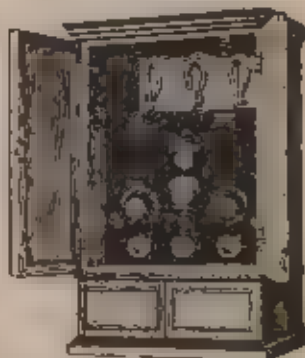
This set has brought glowing praise from Owners. It is quite unique for value, extremely simple in operation and running. It is a really great set and possesses an extra volume for Loud Speaker work. The set complete includes the following: H.T. (44 vry 4), 2 V Accumulator (2H), 2 Aerial and Insulators (4H), 2 Iridium Valves (4/6 each), 100 ohm Loud Speaker (1/6). Marconi Royalty paid.

SET ONLY £5.15.0  
SET Old Price £10.2.6  
COMPLETE New Price £6.15.0

## The FELLOPHONE 3-VALVE GRAND.

Victory 3-Valve Set in regard to range and volume. This set is one of the best and most symmetrical panels ever designed, and enclosed in a 23 inch solid Oak or Mahogany Cabinet constitutes a most handsome piece of period furniture. Embossing over in a part of the United Kingdom. The set complete includes the following: 1 H.T. Battery 4 V Accumulator (2H), 3 Iridium Valves (4/6 each), headphones (1/6), Aerial and Insulators (3/6). Marconi Royalty paid.

SET ONLY £11.17.6  
SET Old Price £22.16.6  
COMPLETE New Price £14.10.0



SEND FOR SPECIAL ILLUSTRATED CATALOGUE FREE.

All Fellow's apparatus can be inspected and purchased at 21, Store Street, Tottenham Court Rd. W.C. and 34, Broad Street, City of London.

The above sets can also be obtained on Deferred Payments. Write for full particulars.

To THE FELLOWS MAGNETO CO., LTD.

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Please forward me .....

on conditions as per your advertisement

Name .....

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Please write clearly in BLOCK LETTERS and register Cash or Treasury Notes.

R.T. 15.1/26.

L.P.S. 184.



THE FIRST WIRELESS LOUD SPEAKER WAS A. BROWN



## Hear the liquid-clear tones of the incomparable Brown

UNTIL you have heard the Brown you can have no idea of the true beauty of its tone. Designed and perfected by an eminent scientist and built in one of the finest factories of its type in this country, it has indeed won an international reputation. In almost every country of Europe, in Canada, in Australia, in South Africa, in Japan, you'll find Brown, prestige steadily growing. Each week sees the Brown making new friends—radio enthusiasts who for the first time are obtaining the mellowness and fidelity of tone which can only come from an instrument

scientifically correct in every detail from base to flair. Each week sees existing users steadfastly proclaiming their loyalty and enthusiasm for the Brown superb standard of performance.

In all probability you own a good Receiving Set—in justice to yourself—and to those you aim to entertain—you should use a Brown Loud Speaker. With its unique aluminium diaphragm and super-sensitive tuned reed, it is able to reproduce every note of the harmonic scale with a truthfulness and accuracy which is almost uncanny. There is no substitute for a Brown.

### Description of Brown Instruments shown above:

Brown		Brown		Brown		Brown		Brown	
Model	Price	Model	Price	Model	Price	Model	Price	Model	Price
25-5-0	25-0-0	25-5-0	25-0-0	25-5-0	25-0-0	25-5-0	25-0-0	25-5-0	25-0-0
S. G. Brown, Ltd., N. Acton, London, W. 3		S. G. Brown, Ltd., N. Acton, London, W. 3		S. G. Brown, Ltd., N. Acton, London, W. 3		S. G. Brown, Ltd., N. Acton, London, W. 3		S. G. Brown, Ltd., N. Acton, London, W. 3	

BRITISH

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THROUGHOUT



# FELLOWS WIRELESS



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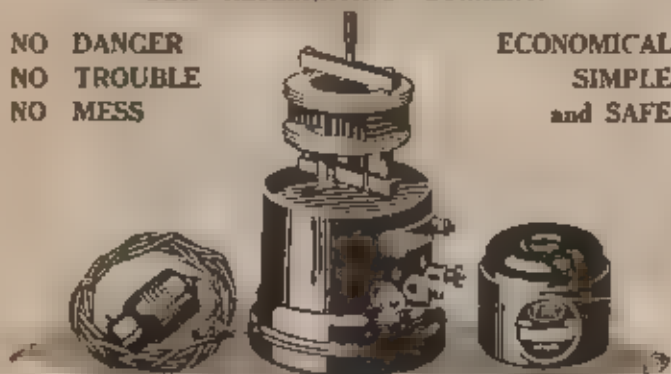
Order all your wireless requirements from us by post. We can supply you with everything from an insulator to a five-valve cabinet set. The quality of our goods is entirely beyond approach. The cost is low because you can only obtain goods direct from us and this saves you the middleman's profit. You can have every confidence in ordering by post, because all our goods are sent on SEVEN DAYS' APPROVAL against cash, packing free, carriage forward (unless postage is stated). Take advantage of this unique offer, fill in the coupon below, and post it to us to-day. If the article you want is not shown here write for our 40-page illustrated catalogue free.

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DON'T let garages spoil your accumulators charge them at home. This charger is made in one voltage and any periodicity for the mains input. Will charge either a 6 Volt or a 4 Volt Accumulator. Can be run 10 hours for approximately 1 d. Will pay for itself in a few months. No mess, no carrying about of accumulators, no acid or special facilities. Charging Rate 2 to 3 Amperes. Simple to use, no extraneous & unnecessary facts. Most urgent. As you have to do is to fit the holder in your car, holder in place of the lamp and turn on the switch. No alteration to your lighting circuit. Supplied complete with wire and adaptor. 30/6. Immediate delivery if ordered at once.

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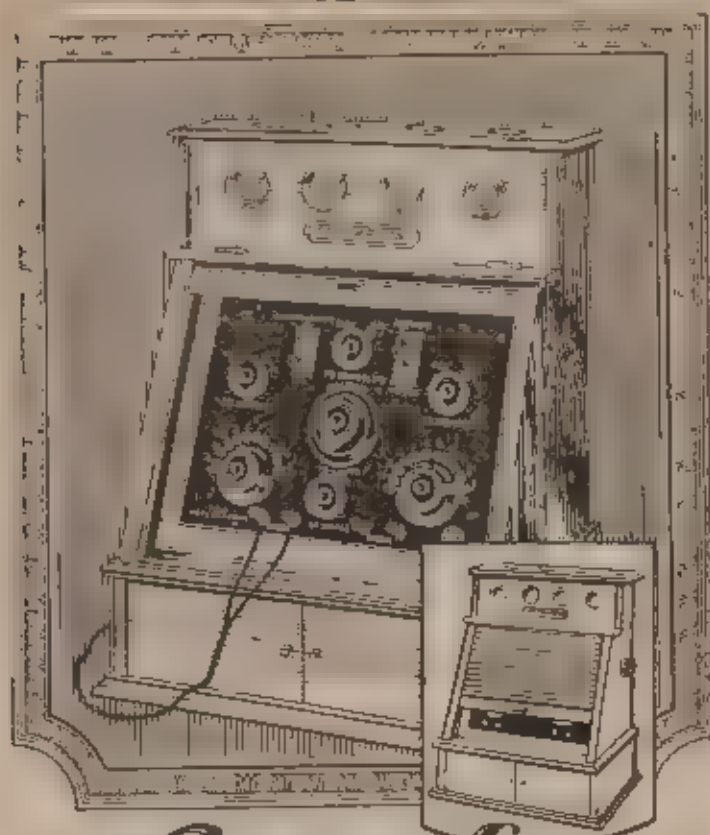
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The  
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THESE Receivers give perfect purity of tone and, within reasonable distance of your station, all the volume required for several pairs of headphones. A special loading device will enable the Daventry programmes to be clearly heard at most places within 100 miles.

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Variometer tuned, with single crystal.  
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20/-  
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Variometer tuned, with double enclosed crystal and change-over switch. Sloping panel, in polished walnut case  
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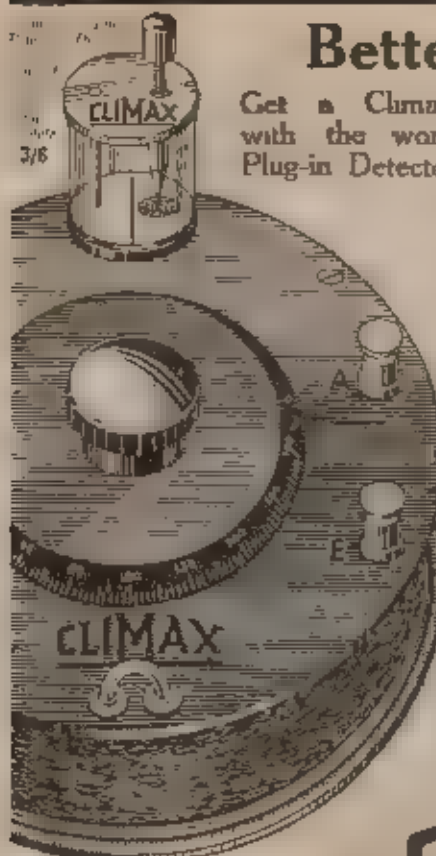
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## Better by far.

Get a Climax Popular Crystal Set with the wonderfully simple Climax Plug-in Detector.

Every point has an automatic micrometer setting giving maximum efficiency without skill or trouble.

High efficiency tuning. Absolute reliability. The loudest possible crystal reception with the simplest possible operation.

All these exclusive Climax features combined at the moderate price of an ordinary crystal set.

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Devovery leading coil with independent tuning adjustment giving greatly improved reception of the long wave stations.

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### NELSON-MULTI

#### Three Filament VALVES

ALL BRITISH

The Nelson Switch in the base of the Valve controls 3 filaments. With the pen in, both any an-biased d.c. or h.f. valve can be used. Open the valve, placing a filament in parallel and the Valve is at once a POWER AMPLIFIER.

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THE LIFE OF THREE VALVES AT THE COST OF ONE

#### FOUR IMPROVED TYPES.

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## You might have written this

had you been using a Cable O.V. instead of aerial. Read what a cable user writes:

"After using a Cable O.V. aerial for some time, I have been able to receive all the stations that I could not receive with my old aerial. The reception is so good that I have been able to receive the stations that I could not receive with my old aerial. The reception is so good that I have been able to receive the stations that I could not receive with my old aerial."

Put yourself in his place, and you will see the advantage of all outdoor and frame aerials over the old cable O.V. aerial.

Cable Standard O.V. Aerial, ready to fit. Length 11ft. diameter 1 in. PRICE 2/6.

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Cable O.V. Aerials are the only aerials that can be used in any position. They are the only aerials that can be used in any position. They are the only aerials that can be used in any position.

Make certain you are getting a Cable O.V.

# Cable

Cables & Electrical Supplies, Cable House, Portonville Road, London N.1. Portsmouth Depot: Well & Atwood, 47-49 Crosswell Street.

## Treble the capacity of your wardrobe

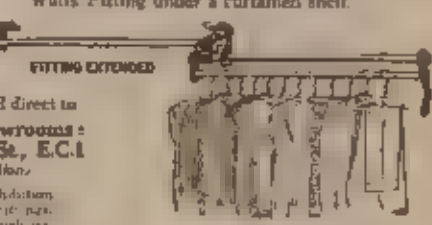
The family is growing up and the problem "where to keep the clothing" is a serious one. The solution is to fit a Watts Fitting in each wardrobe. This ingenious contrivance trebles the capacity of every wardrobe to which it is fitted. It screws on to the ceiling of the wardrobe and the clothes are kept on hangers hooked to the bottom rail, which, at a touch, extends right out of the wardrobe into the light.

### "Watts" Patent Wardrobe Fitting



WHEN CLOSED the whole fitting is in the wardrobe and the clothes kept neatly at hand.

Clothing kept in this modern logical way retains its shape, lasts longer and is always easy to get at. Watts Fitting is made of steel, antique iron or bronze and is available in five sizes from 10 to 24" when closed, accommodating from 6 to 12 dresses or suits. When ordering state inside back to front measurement of wardrobe. You can further add to your wardrobe space by fixing a Watts Fitting under a turned shelf.



WHEN EXTENDED only the hangers are in the wardrobe, the rest of the fitting and the clothes are right out of the door.

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where there is a permanent exhibition of Wardrobe Wardrobe Fittings, Trousers Presses and other specialities.

Or to Sole Manufacturers:

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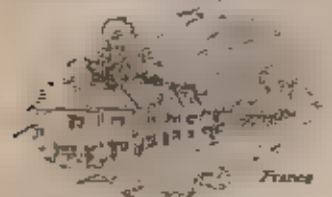
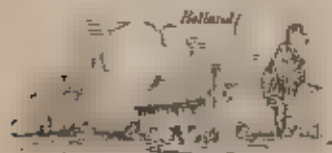
PRICE EACH  
**12/6**  
IN ALL SIZES.  
Can be paid in 3 A. Hangers from 1/6 each.





## In little Homesteads of every Nation

AS the evening settles over the little homes of Japan and of the Netherlands, of Australia and of the Yorkshire Moors, there are today new interests there—a hundred delights made possible by the little crystal and an invisible ray of light and sound.



world, sent there by the hundred-thousand-pound generating plant and transmitter, the crystal in all these little homes, and volume by the tiny guttering crystal.

And in these thousands of little homes of many countries, most people have been to enquire, you would find the crystal to be NEUTRON.

Literally and in fact, Neutron is the only crystal of Radio Crystal for every user in every corner of the World. It is widely used in England, France, Holland, Germany, Belgium, India, Australia, and many other countries. It is the only crystal of Radio Crystal.

It consistently achieves the best reception. Neutron has made a thousand homes seem like one. And because Neutron is certain to improve your reception.

# NEUTRON

The World's Greatest Radio Crystal

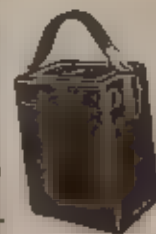
Electric constant light through and in every place; tested and absolutely guaranteed.

Trade Enquiries to Neutron Distributors, Sentinal House, W.C.1. Phone Museum 8340.

Sold at 1/6 by all Radio Dealers the World over; Manufactured by Neutron Ltd., Sentinal Hse., London.

**LUCAS "MILAM" RADIO BATTERIES**

RM9	81/6
RM5	58/6
RP7/6	55/-
RP7/4	45/-
RP5	42/-
RK5	23/6
RO5	21/6
RP7/2	22/6



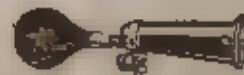
Always a reliable source of power for your motor car.



### LUCAS "KING of the ROAD" MOTOR-CYCLE PROJECTOR SETS.

The full range includes complete sets with lamp, reflector and switch, and also individual parts. Prices 25/6 to 72/6.

Price, 25/6 to 72/6.



### LUCAS "KING of the ROAD" MOTOR-CYCLE HORNS

For a powerful yet pleasing note which is unequalled for efficiency, volume and carrying power. Each horn is tested and found to be a standard before leaving our Works.

No. 62 is a "straight" pattern, having the form of the horn. It is the best in the field of horns. This is a large and compact unit, which usually facilitates cleaning. Fitted with the latest Patented silver-plated Rubber Bulb.

Price 15/6.

No. 32, the standard horn, 27/6. No. 63, the standard horn, 10/6.



### LUCAS "SAFETY" MOTOR-CYCLE OBSERVATION MIRRORS

For a wide undistorted field of vision, and are adjustable in any direction, they are in proved design, when necessary for negotiating narrow spaces, etc.

No. 11 Price 5/6.

No. 18, a model with an ingenious anti-flicking device, 10/6.

For full particulars, send Post Free on application to Department G.

# LUCAS

Manufacturers of RADIO BATTERIES and "KING OF THE ROAD" SPECIALITIES

JOSEPH LUCAS LTD., BIRMINGHAM





Sparta Type 2 is a testimonial to the means of double control, and an instrumental music is rendered with all the variations of tone as well as of volume. The new patent magnetic compensator gives a remarkably distinct rendering. Hear the Sparta Type 2 and judge for yourself.

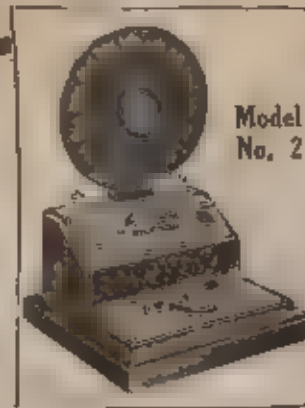
For 1.5 octaves.	Types HHA, HHR, or HH.
3.5 octaves.	Types HA or HB.
5 octaves or more.	Types A or B.

Types A, HA, HHA: £4.15.0  
 Type B: £5.15.0  
 Types HB, HHR: £6.0.0  
 Type HH: £2.10.0

Two B models fitted with both volume and tone control.

**SPARTA**  
Fuller  
LOUD SPEAKER

FULLER'S UNITED ELECTRIC WORKS, LTD.  
 Wood and Works, Churchwell Heath, Essex.  
 Telephone: Fuller Churchwell Heath.  
 Cable: Fuller's.



Model No. 2

## "Brownie" reproduction — means reception at its best.

For purity of tone, crystal reception is unequalled, and for crystal reception at its best the "Brownie Wireless" has no peer. If you live within 25-30 miles from the local station or 120 miles from 5XX it is only necessary to set the slider in the desired position and your efforts are rewarded by clear-toned voluminous reproduction. And remember for reliability, you can't better "Brownie."

## DL5—the ever-sensitive crystal.

The crystal that made the "Brownie" famous. Adds volume and distance to every receiver.

Two pieces with "Pall-mad" rim. Catwhisker, per box 2/-.



One piece. Crystal, square section, per box 1/-.

The Brownie Wireless Model No. 2 embodies all the features of the Standard Brownie Receiver. It is capable of receiving extremely faint transmissions. The outer casing is hydrostatically moulded under a pressure of 60 tons, forming a pleasing and substantially designed piece of apparatus. The receiver has a natural wave-length up to 600 metres and a standard plug and socket coil attachment is provided, which with the aid of a second coil—see illustration (price 2/3 extra)—makes the set adaptable to 5XX. Complete, including the famous DL5 Crystal and "Pall-mad" Catwhisker, price 10/6.

Ask your Dealer to show you these and other interesting "Brownie Wireless" Products.

THE BROWNIE WIRELESS CO. (of Great Britain), LTD.,  
 310a-312a, Euston Road, London, N.W.1.  
 Phone: Museum 3747

## POPULAR MUSIC TRAVESTIED. No. 5.



"LOVE IS JUST A GAMBLE!"

and so is choosing a crystal if you do not specify

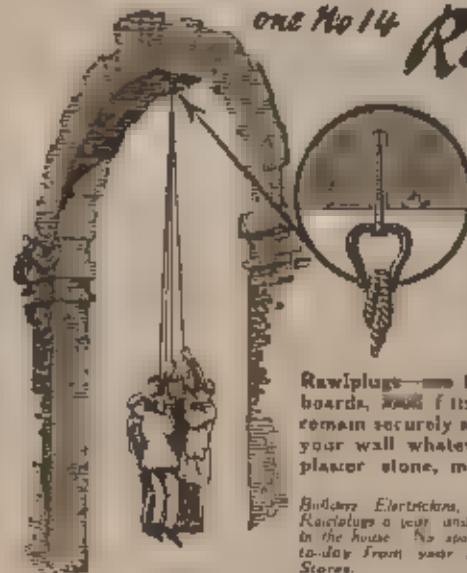
**RUSSELL'S Purple Label HERTZITE**

Now recognised throughout the radio world as the finest synthetic crystal obtainable. Price 1/6.

Write to us to-day for our illustrated lists giving you particulars of our big range of crystals (many unobtainable elsewhere) and interesting information re special properties of each. Of the greatest value to all crystal users. Use this coupon.

To the L. C. Russell Laboratories,  
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 Please send me your latest and most interesting literature.  
 Name \_\_\_\_\_  
 Address \_\_\_\_\_

## Five Men held by one No 14 Rawlplug



THIS experiment illustrates the remarkable strain which a Rawlplug can withstand, due to the fact that Rawlplugs grip inside the wall like a vice.

In every household there are 100 uses for Rawlplugs — on them to fix hooks, cupboards, etc., and they will remain securely and permanently fixed to your wall whatever the material — brick, plaster stone, marble or tile.

Builders, Electricians, Engineers etc. use millions of Rawlplugs a year and you too should have an outfit in the house. No special skill required. Buy one to-day from your Ironmonger, Electrician or Store.

This article best explained and certified by H. J. Fitcher I.R.A. F.S.I.

**RAWLPLUGS**

The Rawlplug Co. Ltd.		AMATEUR MECHANIC & CO.	
HOUSEHOLD OUTFIT	3/6	AMATEUR MECHANIC & CO.	5/6
For the day to day use of the householder		For the day to day use of the householder	
For the day to day use of the householder		For the day to day use of the householder	



THE NAME FOR **"Revo"** PERFECT RADIO  
CABINET LOUD SPEAKERS.

Cat. No. 4834.

**"ORPHEAN"**

£6-0-0.

Polished Mahogany.

Dimensions:

Height 15½ in.

Width 14 in.

Depth 9 in.



REGISTERED DESIGN.

Cat. No. 4835.

**"DULCET"**

£4-15-0.

Polished Mahogany.

Dimensions:

Height 12½ in.

Width 13½ in.

Depth 8 in.



IF UNOBTAINABLE LOCALLY APPLY DIRECT TO  
WIRELESS DEPARTMENT,  
THE CABLE ACCESSORIES Co., Ltd., TIPTON, Staffs.

## A NEW SERVICE but a wonderful SUCCESS

Our recent announcement in "The Radio Times" resulted in hundreds of replies and the success of our new service is assured. We reconstruct valve sets to give results hitherto unknown and selectivity usually associated with super-hetrodyne models. By incorporating our own circuit and patent reaction unit we GUARANTEE Loud Speaker results 500 miles from transmitting station on 3 valves. If your set will not do this . . . read on!

### 500 MILES ON LOUD SPEAKER!

We reconstruct any 3 valve receiver, using our patent Reaction Unit and GUARANTEE Loud Speaker results 500 miles away, with absolute selectivity. 2, 4 or 5 valve sets can be dealt with similarly with proportionate results.

### CUT OUT THE LOCAL STATION!!

After reconstruction with our Patent Reaction Unit, your set will entirely eliminate signals from the local station, thereby allowing you to tune in others. If your set will not equal these performances, send it to us, or

### SEND FOR BOOKLET - POST FREE!

**ORMSBY & Co**  
Reconstruction Service

21, PAGE STREET, Westminster, S.W.1.

Phone: Victoria 1987.

Works: Elms, Harb.

*"Reception Vastly Superior."*

*Further Proof*

# Louden VALVES

## BRIGHT EMITTERS 4/6

Filament Volts . . . 4.5 to 5.  
Filament Amps . . . 0.4.  
Anode Volts . . . 40 to 80.

Made in 2 types.

F1 (Plain Louden) for Detection and L.F. Amplification.

F2 (Blus Louden) for H.F. Amplification.

## DULL EMITTERS 8/- and 9/-

(5 Volt) (6 Volt)  
Filament Amps . . . 0.1.  
Anode Volts . . . 40 to 110.

Each made in 2 types. FERI for Detection and L.F. Amplification. FER2 for H.F. Amplification.

N.B.—These valves consume only one seventh of the current taken by ordinary bright emitters. They will work straight off a 4V. or 6V. Accumulator without alterations in filament resistances or set. When ordering please state clearly the type and voltage required.

All Fellows apparatus can be inspected and purchased at 20, Store Street, Tottenham Court Road, W.C., and 24, Bridleway Gate, Nottingham.

## READ THIS.

Messrs. Fellows Magneto Co., Ltd.

Dear Sirs,

Dec. 1st, 1925.

It may interest you to know that the 1K, by means of which I have been able to purchase another pair of your wonderful valves, was saved in three months (through reduced expense for charging accumulators), by the first pair of Louden Valves which I began to use at the end of August last.

In addition to this we have greatly increased the hours during which we use our set, and reception has been vastly superior to that obtained from valves of any other make that we have tried.

Until your advertisement brought "Louden" dull emitters into our home, we did not know the capacity of our set or the perfection of broadcasting as we now know it, thanks to you.

Yours faithfully,  
H. C. (Bramley). Dec., 1925.

Now fill in the coupon below and you will enjoy reception similar to that described. Have you our 40 pp. illustrated catalogue? It is FREE.

To the FELLOWS MAGNETO CO., LTD., Cumberland Avenue, Park Royal, Wilsden, N.W.10

Name.....

Address.....

Herewith Remittance value..... Please forward me..... Louden Valve(s)

Type..... on conditions as per your advertisement.

Please write clearly in BLOCK LETTERS, enclose postage (4d. for each valve), and register Cash or Treasury Notes.

F.T. 10/1/25

F.T. 10/1/25



Dr. CECIL'S  
**REAL HERTZITE**  
CRYSTAL

**PRICE 6<sup>d</sup>. BOX.**  
(SOLID SILVER NON-SLIP WHISKER FREE.)

**ENSURES PERFECT AND  
LOUD RECEPTION.**

SOLD WITH A MONEY-BACK  
GUARANTEE.

PROVED BY TEST THE BEST.

EACH BOX STAMPED WITH  
B.B.C. TRADE MARK.



Sole Distributors (Dr. CECIL'S REAL HERTZITE):  
**WIRELESS SUPPLIES, 8a, HACKFORD ROAD,  
LONDON, S.W.9.**

**INSIST UPON HAVING DR. CECIL'S REAL HERTZITE—IT PAYS!**

**V**ALVES Repaired Quick

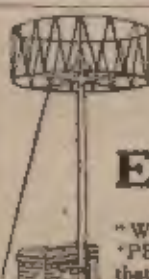
Let our valve making plant repair your broken or burnt out valves efficiently and promptly (same market). Guaranteed same as new. Bright emitters 5/- D.E. 5/- (2 and 3/-, type 17/8. Power Valves slightly more—see list. Substitutable—A.P. Waco and V. 24 tubes. Lamp D.E. 5/-, Lamp Valve. Reputable firm in the world. List free.

No order too large or too small.

ALL OF RADIONS LTD., Valve Repairers and Dealers, 20, Bedford, London.

Read this striking testimony from a user of RADION Repaired Valves.

"I am more than satisfied. Can honestly say your repaired valve has given better results than any other I have tried, which includes at least six, all of the best known makes. Have discarded a new D.E. valve in favour of yours. I consider it a great boon to any experimenter with limited income."



RICHARDSON'S NON-DIRECTIONAL  
**PERFEX AERIALS**  
Patent No. 21897 Also Patented Abroad

**EXPERT OPINION**  
of "The Broadcaster & Wireless Retailer."

"We have recently been conducting experiments with a standard 'PERFEX' of the large type and have proved without a doubt that it is a remarkable improvement on the average aerial."

HIGH AERIAL EFFICIENCY IS THE BASIC ESSENTIAL OF GOOD RECEPTION. THEREFORE INSTALL A "PERFEX"—THE PROVED MOST EFFICIENT AERIAL—AND ASSURE MAXIMUM SELECTIVITY, DISTANCE, VOLUME AND PURITY OF RECEPTION.

"Perfex" Outdoor Aerials (illustrated) 20 ins. ... 58/6. 36 ins. ... 75/-  
"Perfex" Indoor and Portable Aerials. 58/6 "Perfex" Lightshade Aerials. 78/6 & 85/-

Obtainable from all wireless dealers or the Manufacturers:  
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**TUNGSTALITE**  
CRYSTAL *HAS IMPROVED*  
A MILLION SETS  
**WHY NOT YOURS?**

BLUE LABEL 1/6  
GOLD LABEL 2/-  
ROUND TYPE 1/6

From all dealers, and from  
**TUNGSTALITE Ltd., 67, FARRINGTON ROAD, LONDON, E.C.4.**  
or  
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**FAITHFUL  
REPRODUCTION**



The Chakophone  
No. 9 ensures  
pure and undistorted  
reproduction of broadcast.  
Particularly  
suitable and selective.

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CO., LTD., WARWICK.**  
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Chakophone "No. 9"  
2-valve receiver.  
Reproduction included.

£6 : 15 : 0

**SAXON GUIDE TO WIRELESS**

THIS BOOK EXPLAINS EVERYTHING YOU WISH TO KNOW ABOUT WIRELESS, AND ENABLES ANY BEGINNER TO MAKE WIRELESS SETS WHICH ARE UNEQUALLED IN PRICE, QUALITY, OR EFFICIENCY.

FULL INSTRUCTIONS WITH CLEAR WIRING DIAGRAMS are given for making SUPER EFFICIENT CRYSTAL SETS, DUAL AMPLIFICATION SETS, SINGLE COIL SETS, ONE AND TWO VALVE AMPLIFIERS, TWO, THREE, AND FOUR-VALVE TUNED ANODE ALL-WAVE RECEIVERS, AND THE VERY LATEST TYPE OF FIVE-VALVE RESISTANCE CAPACITY RECEIVER.

**NO SOLDERING, NO SPECIAL TOOLS.  
NO KNOWLEDGE REQUIRED. 176 PAGES**

With this book any beginner will make a Wireless Set for one-fourth the price he would pay for an instrument not half as good.

If you are not more than satisfied return the book and your money will be refunded.

PRICE  
**1/3 POST FREE**

**SAXON RADIO CO. (DEPT. 24), SOUTH SHORE, BLACKPOOL.**

*Listen in over a  
cup of tea and*

**CARR'S  
BIG BEN  
Biscuits**

MADE ONLY BY  
**CARR & CO. LTD  
CARLISLE**



*A beautiful  
combination  
of biscuit,  
cream and  
black currant  
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**VALCO**

*Valve repairs*

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**EMITTERS**

6 types Waco, Low Capacity, and 4 Electrode Types. Minimum D.E. current 0.75 amps. when repaired. ALL TYPES OF BRIGHT AND DULL EMITTERS. HALF THE PUBLISHED LIST PRICE OF THE VALVE WHEN NEW. MINIMUM 5/-

Valves repaired by patent process incorporating best material and skilled workmanship.

**TRANSMITTING VALVES REPAIRED.**  
Up to 6 Valves. Cheapest method is by letter post. Remittance should be enclosed with valves.

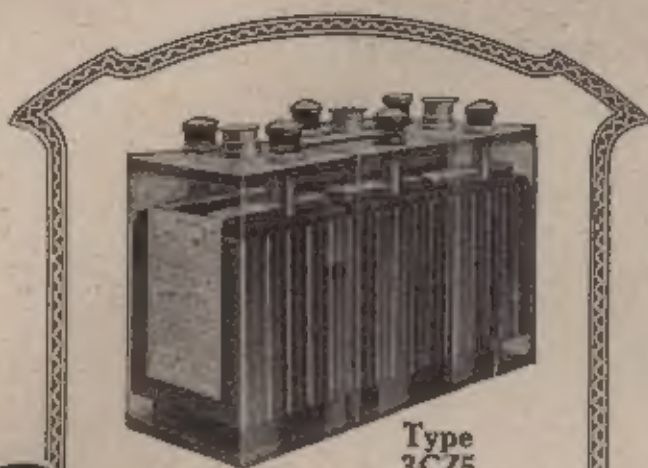
**VALCO Ltd., TABOR GROVE, WIMBLEDON, LONDON, S.W.19.**

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CONTRACTORS TO H.M. GOVERNMENT.



# Exide

## THE LONG-LIFE BATTERY



Type  
3CZ5  
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### The BEST GENERAL PURPOSE TYPE

If you are in doubt as to the size of Low Tension Battery to suit the average receiving set, the CZ5 will be found to have many points in its favour.

Not too large to carry with comfort to your local charging station, yet having a

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The moderate price of the CZ5 places within your reach a standard Exide Battery which, with normal treatment, will give years of reliable service.

Type	Capacity (Actual)	2 Volts	4 Volts	6 Volts
CZ5	50 amp. hrs.	£0 18 6	£1 17 0	£2 15 6

Every Reputable dealer can supply "Exide"—don't accept a substitute.

Ask for leaflet 5000 giving full range of Exides—a battery for every type of valve.

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**THE Chloride** ELECTRICAL STORAGE  
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THE LARGEST BATTERY WORKS IN THE BRITISH EMPIRE.



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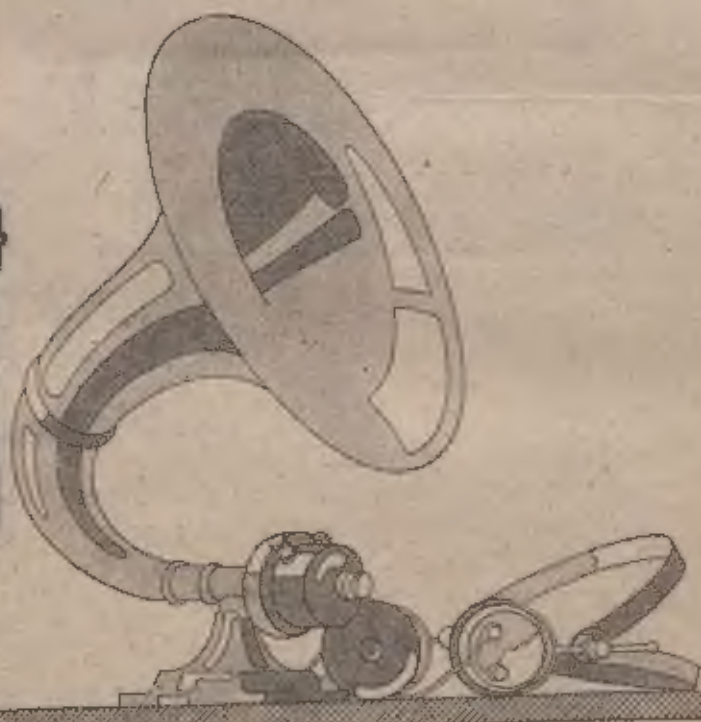


Designed specially for master detection. Gives you strong signals and helps weak long-distance reception.

Mullard Double White Ring Valves.

Type D.3 for 2-volt accumulator 14/-  
Type D.06 for 2 or 3 dry cells or  
4-volt accumulator " " " 1C/6

GET ONE FROM YOUR DEALER.



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THE MASTER VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO. LTD., BALHAM, LONDON, S.W.12.

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